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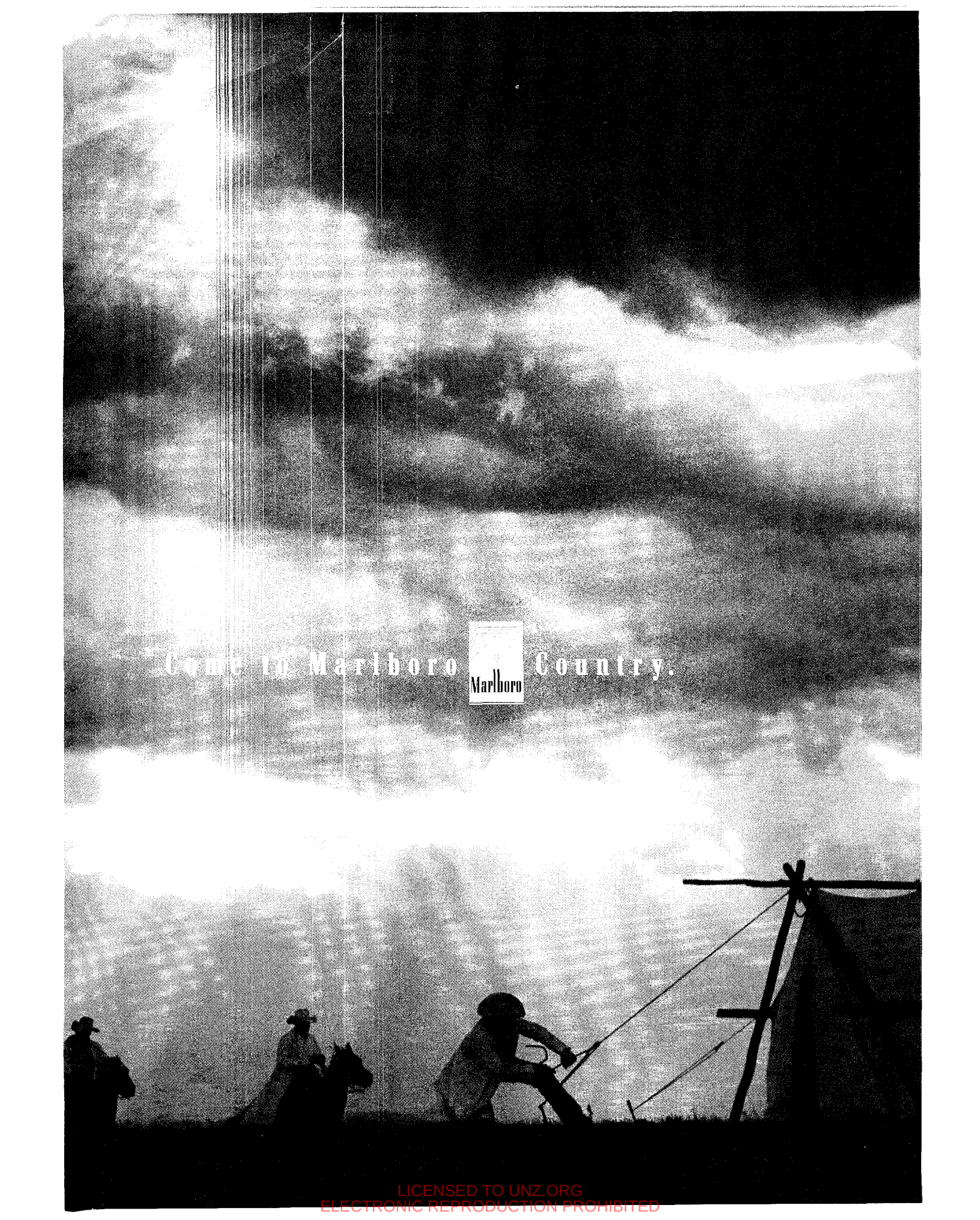
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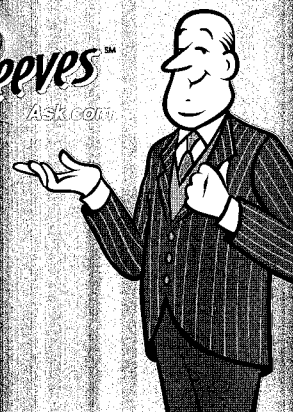
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Contents

November 5, 2001

8 **Letters**

13 **Intelligencer:** Marc S. Malkin

16 **Scene:** Patrick McMullan

18 **Gotham**

I'm Right, You're Wrong:
Ed Koch and Al D'Amato

21 **Style:** Amy Larocca

Columns

22 **This Media Life:** Michael Wolff
Harassment suits allege a disturbing picture of Bloomberg the leader—which the press has barely covered

24 **The City Politic:** Michael Tomasky
So is there any way Mark Green can lose this race? No. Unless . . .

26 **The Sporting Life:** Chris Smith
How Yankees greatness is instilled in the locker room

66 **Best Bets** Rima Suqi
Bug books, Playboy corkscrews, and your picture on a tote

68 **Sales & Bargains**
How to have a sensual spa session—without ever leaving home

69 **Cue Best of the Week**

Critics

70 **Movies:** Peter Rainer
Jeunet's *Amélie* approaches—but doesn't achieve—true romance

71 **Theater:** John Simon
Thou Shalt Not fails to uphold Zola's legacy

72 **Books:** Daniel Mendelsohn
Sue Miller's latest saga delivers just what her fans expect: a typical genre novel

73 **Dance:** Tobi Tobias
An Aussie fest at BAM and the Joyce supplies style but little innovation

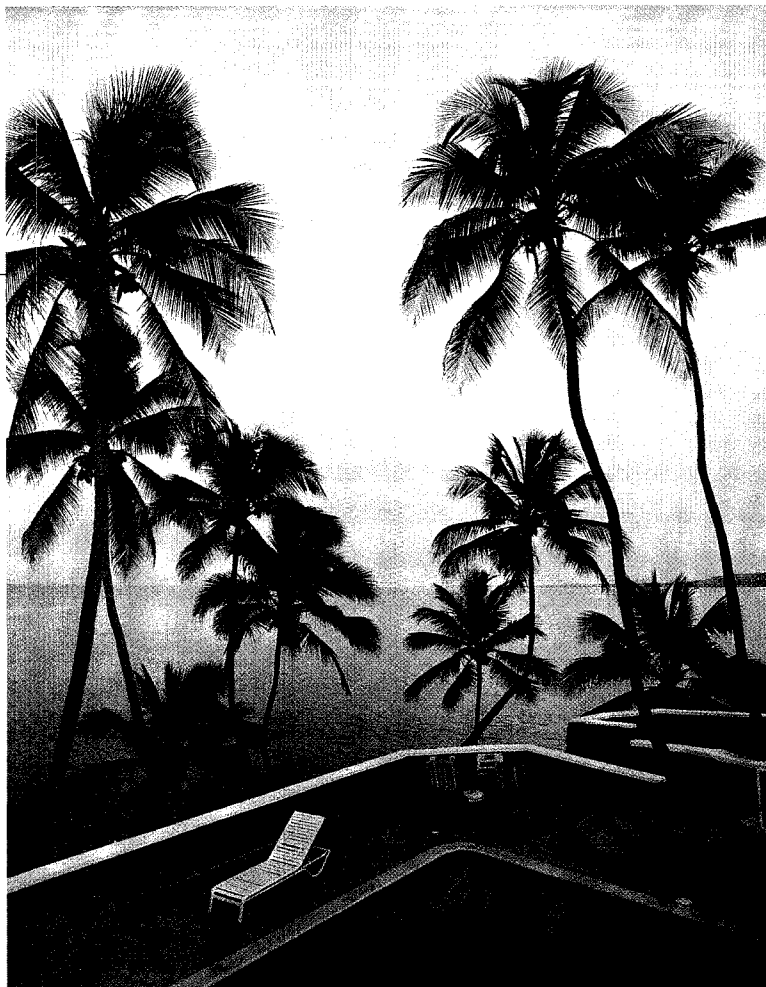
74 **Television:** John Leonard
John Avret's *Uprising* gives new poignancy to the heroism of the Warsaw ghetto

76 **Restaurants:** Adam Platt
Tasting what Asian fusion really means at Mi

77 **Listings**

108 **Classifieds/Personals/Real Estate**

120 **'Cue' Crossword:** Maura B. Jacobson
'Guardian' Crossword



30 **Far and Away**

Doing your part to rebuild the city won't happen without rest and relaxation, right? So taking a vacation is your civic duty. • 30 **WATER WORLDS** Unhurried elegance at two new resorts on Grand Bahama, newly renovated luxury hotels in Barbados, getting the villa treatment in Mustique and St. Barts, and a remote natural paradise on Tobago. Plus, eight seasonal bargains at Miami's hot hotels. • 44 **TELLURIDE HIGH** With over 700 more acres of fresh powder and new flights out of Newark, Telluride is no longer an experts-only destination. Now all you have to decide is whether to stay in town (country-style comfort) or up the mountain (a swank spa setting). • 48 **GRAND TOUR GUIDE** An insider's update about what's up in London, Paris, and Rome this season.

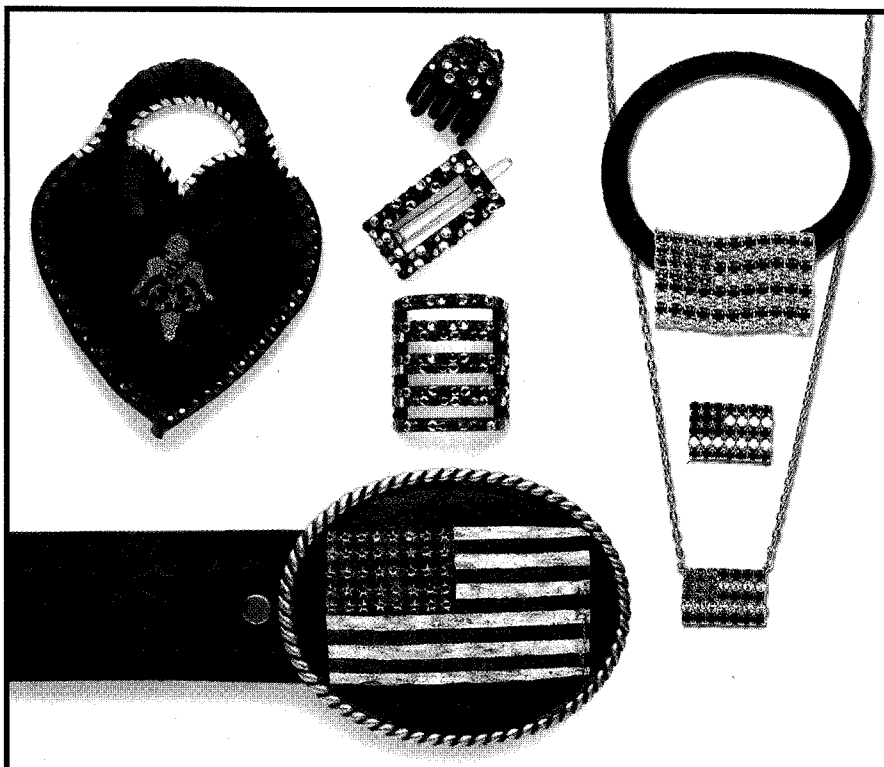
50 **Finding Our Religion** By Hillary Rosner

In the wake of September 11, many New Yorkers who never had to ask themselves what they believed found their way to churches, mosques, and synagogues. And once there, they found what religious people have always said was there—spirituality, a sense of purpose, an antidote to the shallowness of the modern world. Are we in the midst of a new Great Awakening?

56 **Witnesses to History**

After September 11, the cry went up: New York City will never be the same. But, as this portfolio from *New York Exposed*, a remarkable new book of images culled from the *Daily News* archives, shows, New York has always—and never—stayed the same.

COVER: PHOTOGRAPH BY DAN BORRIS.
Cover photographed at Sandy Lane in Barbados. Above, Stonehaven Resort, Tobago.



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Letters

What is important is to dispel these conspiracy theories.

—Abraham H. Foxman

From the Editor

We've gotten a number of calls and e-mails from readers concerned about the image on the cover of last week's *New York Magazine*. The cover story—which was about our children's reactions to the World Trade Center disaster—was illustrated with a child holding his drawing of a plane flying into one of the towers. We chose the drawing because it suggested so powerfully the emotional impact of this event on the city's children, especially those who lost parents and those who were displaced from their schools and homes. What we didn't notice, although dozens of people here at the magazine saw the picture, is that the tiny stars drawn on the wings of the plane look like Jewish stars.

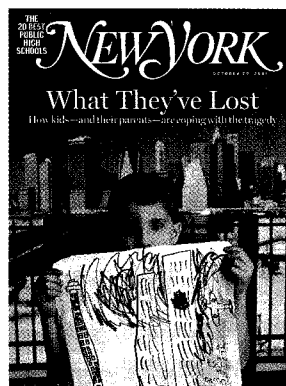
I want to make it absolutely clear that the use of this picture was not intended to express anything other than a child working through a traumatic experience. It was drawn an hour after this 6-year-old boy, whose mother is Jewish, was carried, in his teacher's arms, out of his school. We regret that

it could be interpreted in any way that causes divisiveness.

I've been asked: How could we not have noticed these stars? The answer is that we were looking at the drawing in the context of the story—about the fears, the pain, and the loss children are absorbing—and not in a political context. It's a very moving story, one that is about the emotional lives of children, and that's what we saw when we chose the drawing. We probably didn't notice because, as anyone who's been a parent knows, children often draw their first stars by putting two triangles together; in this context, it's a child's star.

I deeply regret any misunderstanding generated by these stars, and want to apologize to anyone who was offended by their presence. I want to make it absolutely clear that we at *New York Magazine* had no intention of furthering distortions and lies that help to perpetuate anti-Semitism.

Caroline Miller
Editor-in-Chief



Drawing Conclusions

In regard to *New York's* disturbing October 29 cover, which shows a child with his drawing of the attack on the World Trade Center: The airplane crashing into the Twin Towers has two six-pointed stars on the wings. While we understand that there was no intent on the part of *New York* to use this drawing to make a political statement about the tragedy, nonetheless it has upset and outraged the Jewish community.

At a time when there are many who perpetrate the falsehood that the cause of the attack is America's relationship with Israel, or even worse, that Israel and Jews were behind the attack, this draw-

ing not only offends, it becomes a validation for those buying into these conspiracy theories. Clearly, *New York* has made a mistake, with potentially great consequences, no matter how unintentional.

What is important is to dispel these conspiracy theories. We urge *New York* to editorialize about this. America's enemies in this war on terrorism, including Osama bin Laden, repeat these baseless charges over and over. The myth that 4,000 Jews were alerted not to go to work at the WTC on September 11 circulates on the Internet. We all know who did this to America and why—Islamic extremists who deplore our democratic, pluralistic way of life.

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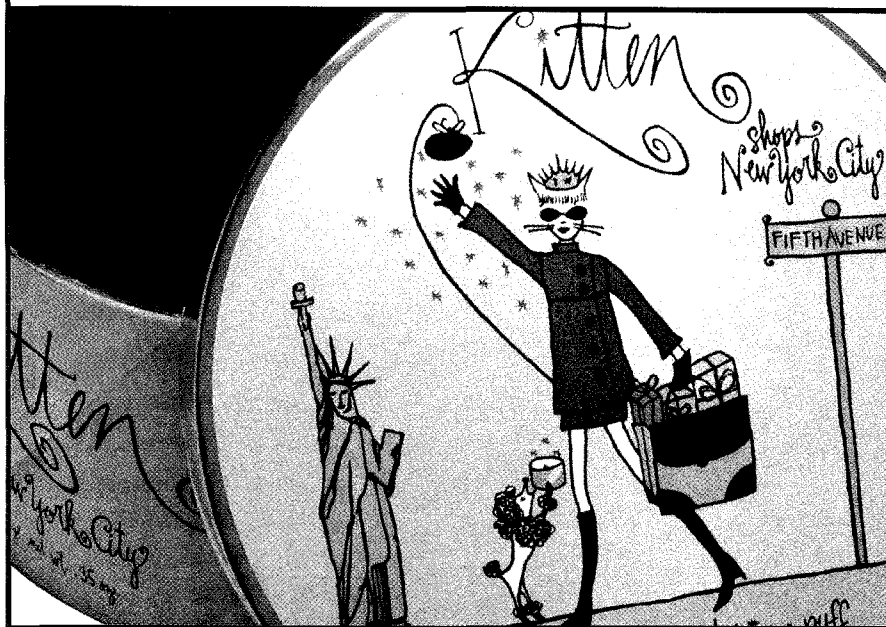
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Abraham H. Foxman,
NATIONAL DIRECTOR, ANTI-DEFAMATION LEAGUE, MANHATTAN

Aftershocks

Are we supposed to empathize with Dr. Shapiro for his inconveniences ["The Crash After the Crash," by Sarah Bernard, October 15]? That he called the Red Cross to help him bring back "all the stuff" to his apartment is shocking. He should appreciate that he still has three kids to drag back home on the train. It's no wonder the Red Cross never called him back.

Amanda Walters, MANHATTAN

Ms. Bernard's story dealing with "psychic fallout" ignored those who live in the outer boroughs. The only mention of how the attacks affected non-Manhattan residents was in a paragraph about a Battery Park City family who couldn't return to their posh apartment, and so had to divide their time between their Hamptons home (sob!) and the Brooklyn Marriott (gasp!). It would've been nice if you had at least mentioned how the rest of the city's residents are dealing with this tragedy. We're New Yorkers, too!

Alison Blackman Dunham, BROOKLYN

Platt du Jour

I was surprised at the conclusion of Adam Platt's review of Medi ["On the Vergé," October 8]. The final paragraph begins, "Despite this uneven menu, I'm happy to report that Medi was generally packed during lunchtime with lots of corporate patriots dining out of doors in their shirtsleeves and ties." Everyone wants life in this city to return to normal, but why be happy about the success of a new restaurant with a pedigree if it delivers mediocre food (and high-priced mediocre food at that)? Platt should use his page to praise less hyped eateries that serve good food at reasonable prices, many of which are hard pressed to fill their tables these days.

Linda Susman, MERRICK, N.Y.

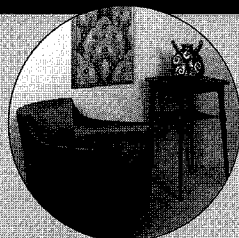
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On October 10, leading makeup artist Trish McEvoy and entrepreneur and creator of Nuala Collection, Christy Turlington joined forces to present the first of five Girls' Nites at Bendels. For information on upcoming Girl's Nites, please call 1.800.HBENDEL.

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Have a laugh at Carolines On Broadway and pick up a refreshing gift from HBO. To celebrate the November 17 premiere of George Carlin's new HBO special "Complaints and Grievances Live!", audience members will take home a free tin of George Carlin mints. Available November 14, 15 and 16, while supplies last. For reservations, call 212.7574100.

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This year, NEW YORK Magazine is proud to partner with City Harvest to become a part of its annual Bid Against Hunger. The Taste of NEW YORK/Bid Against Hunger event includes restaurant tastings and an auction. Please join us on Thursday, November 15 from 6-9 pm at the Puck Building. To reserve your ticket, please call the City Harvest Benefit Office, 212.213.3958. Tickets will also be sold at the door.

It's Time To Join The Festivities! Introducing Clinique Holiday Colour Story

Come to the Bloomingdale's Clinique counter, November 11-17, and they'll lavish you with their delicious new "Sugarplums" Holiday Colour Story. At Clinique's workshop, experts will show you the latest makeup trends, tips and techniques for the upcoming holidays. With your consultation, take home some free beauty treats!

CLINIQUE

Toys "R" Us

Toys "R" Us Times Square opens November 17, featuring a 60-foot indoor ferris wheel, a 4,000 square foot Barbie dollhouse, a 20-foot animatronic dinosaur and much more! Opening day begins at 9:00 am with a "toy-studded" character procession and ribbon cutting ceremony. Doors open 10:30 am. 1514 Broadway at 44th Street.



"Sex, Scents and Cinema"



Visit the Annette Green Museum at The Fragrance Foundation for "Sex, Scents and Cinema" through April 30, 2002. The scent-sational new exhibition stars America's choice of the sexiest fragrances and a 15-minute video featuring clips from past and present movies revealing fragrance as a featured player, narrated by noted film critic Rex Reed. Annette Green Museum, 145 East 32nd Street, 9th Floor. Call 212.725.2755, ext.212 for more information.

A Great Night in Harlem

On Monday, September 24, NEW YORK Magazine welcomed the greatest names in jazz and their fans to "A Great Night in Harlem." Hosted by Bill Cosby and Gil Noble, this noteworthy evening at the Apollo Theater benefited the Jazz Foundation of America's Jazz Musicians' Emergency Fund. This event was underwritten by Absolut Vodka.



(Left to right) Danny Moore, Jazz Foundation of America Executive Director Wendy Oxenhorn, Doc Pittman, Zeke Mollins, and Alex Layne



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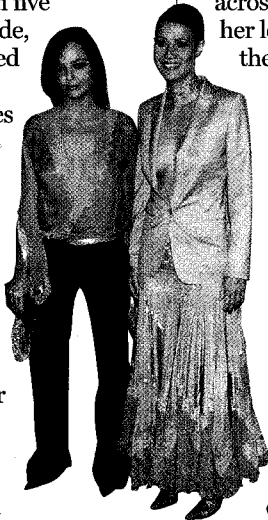
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Intelligencer

By Marc S. Malkin

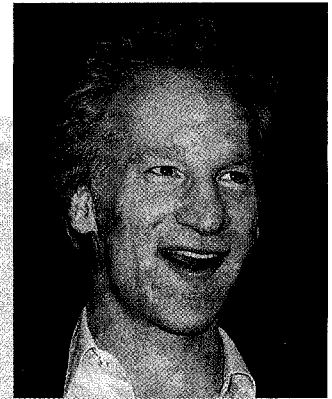
A Stella Performance at the VH1 Awards

At a party following the VH1/Vogue Fashion Awards, **Stella McCartney** flew into a rage over the animal hides on display. The trouble started on the red carpet when McCartney—whose fashion line is backed by, irony of ironies, leather-goods empire Gucci—refused to hug **Anna Wintour** because she was wearing a fur stole. “Anna reached out for her,” says our source. “And Stella held up her hand in front of her face, was like ‘Ugh, no,’ and air-kissed her from five feet away.” Inside, a visibly agitated McCartney averted her eyes as she wandered through the sea of crocodile bags and fur hats on display at the silent auction. The last straw came when her pal **Gwyneth Paltrow** stopped to admire a mink



Bill Maher's Politically Incorrect Girlfriend

It would appear that **Bill Maher's** girlfriends can be as pushy and annoying in person as Maher is on the air. A source told us that a woman who identified herself as the talk-show host's girlfriend called the Acqua Beauty Bar on East 14th Street a few weeks ago and asked to use a gift certificate that had been made out to him after he appeared on *Who Wants to Be a Millionaire?* After the reservationist explained that all prizes are non-transferable, she threatened that Maher “would say very bad things about the salon” if they refused her. When asked if she was a family member, she shot back, “Well, I’m sleeping with him, is that okay?” The staff member relented and set up the young lady's appointment. During her massage and facial, the source said that the woman was very rude and demanding, and kept asking staff members if they realized who they were dealing with. Afterward she seemed about to walk off without tipping: “But when her aesthetician made eye contact with her at the counter as she was leaving, she finally dumped out ten dollars.”

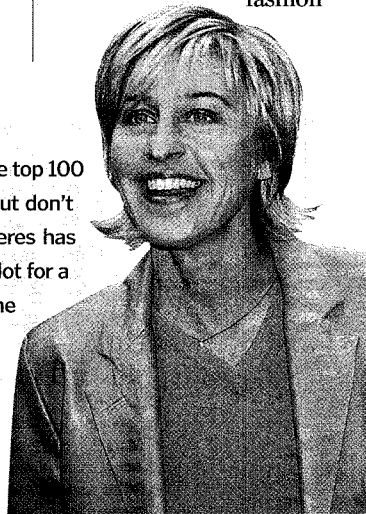


pashmina wrap. “She ran across the room and told her loudly to put it down,” the source says. “Then she literally dragged her by the arm to the bar.”

Faster Pussycat: Kiehls, Kiehls

Last week, Kiehl's held its 150th-anniversary benefit at the Barney Greengrass restaurant in Los Angeles. The idea was to lure celebrities to the sales counter, since 20

percent of proceeds were donated to the September 11th Fund. But upstairs—where free samples were being offered—our source saw **Mena Suvari**, **China Chow**, and other celebs stripping the shelves faster than the staff could replenish them. When the freebies started to run out, some even raided the storage area, breaking open sealed boxes of shampoo and lotion. The worst offender was **Kim Stewart**, who filled three bags with more than 50 different products. The fledgling fashion



designer claimed that everything in the bags was for her rock-star dad, **Rod**.

Russell Simmons: The Price Is Right

Russell Simmons hasn't let the World Trade Center disaster affect the asking price for his Liberty Street penthouse. Although it's only steps from ground zero, Simmons still expects \$6 million for the two-story abode, which comes with roof rights. He put the place on the market in the spring, and he and his wife, **Kimora Lee**, and their 1-year-old daughter, **Ming Lee**, moved to Saddle Brook, New Jersey, in August. Although the pad sustained some damage on September 11, Simmons's rep says repairs have been made and the asking price hasn't been reduced. **Sean “Puffy” Combs** expressed interest in the place when Simmons first put it on the market, but reps for both men insist that talks never became serious.

With Catherine Townsend and Aric Chen.

Ellen's Pilot Is Ready for Takeoff

Ellen DeGeneres's new CBS sitcom may be ranked 84th out of the top 100 and her hosting duties for the Emmys keep getting postponed, but don't feel bad for her just yet. Friends of the comedian tell us DeGeneres has been talking to CBS president **Leslie Moonves** about airing the pilot for a **Carol Burnett**-like variety show she made last year. “Ellen told me they're thinking about running it as a special or putting it out on video,” one pal tells us. There apparently are some truly hysterical skits on the show, including one in which Ellen plays a bumbling hairdresser. “You could see the cast laughing—like you'd see on *Carol Burnett*,” the pal reported. “They try to hide behind scenery and props because they can't stop.”



Prior to the tragic events of September 11, American Express had introduced Charge Against Hunger® New York City. Our goal was to help City Harvest and Share Our Strength make a real difference in the fight against hunger. After much careful and thoughtful consideration, we have decided to move forward with Charge Against Hunger.

We recognize that hunger in New York City, now more than ever, is a problem that needs to be confronted. During this crucial time and going forward, the tireless efforts of City Harvest and Share Our Strength will help thousands of New Yorkers, especially the many people whose lives have been greatly affected by the disaster.

City Harvest has been instrumental in making certain that hot food is being delivered to rescue and recovery workers through its food delivery network and its relationship with restaurant partners and other donors. It's this kind of work that makes us even more committed to pledging our support to City Harvest and Share our Strength in the Charge Against Hunger.

And to the many partners, merchants and Cardmembers supporting us in the Charge Against Hunger who may have endured a business and/or personal loss, our thoughts and prayers are with you.

Stephen Squeri
President, Establishment Services
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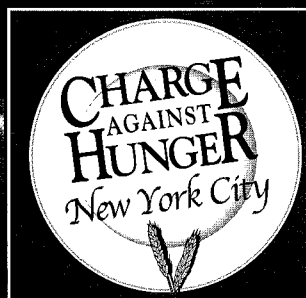
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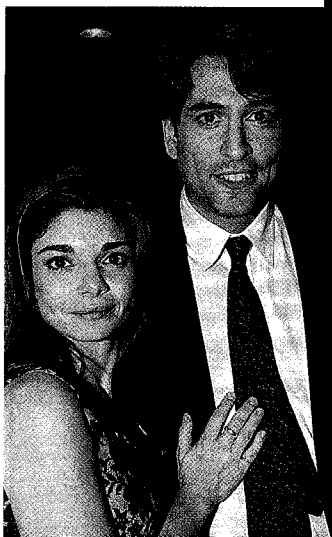
*American Express will donate up to \$100,000 based on \$0.01 per Card purchase in participating New York City establishments between August 1 and December 31, 2001. Donations are not tax deductible for Cardmembers.

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Scene

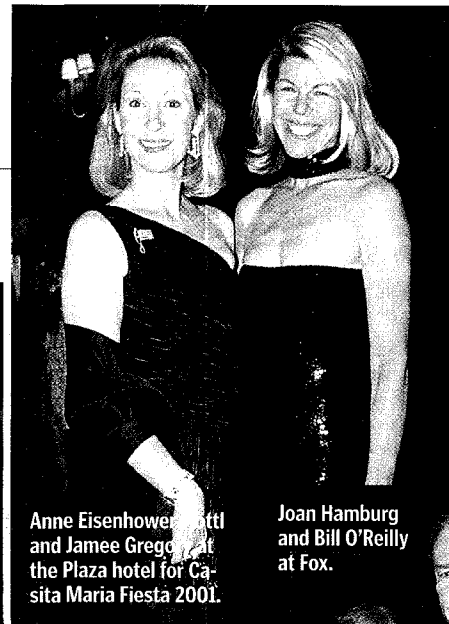


Charlie Rose, Amanda Burden, Peter Jennings, Mary Brosnahan Sullivan, and Tobias Meyer at Artwalk NY.



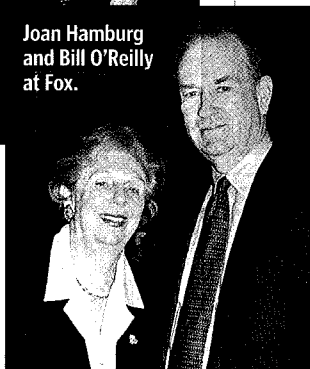
Laura San Giacomo and Vincent Spano at Roseland Ballroom for the Project A.L.S. gala.

Sandra Bullock, Gwyneth Paltrow, and Salma Hayek at the VHI/Vogue Fashion Awards.

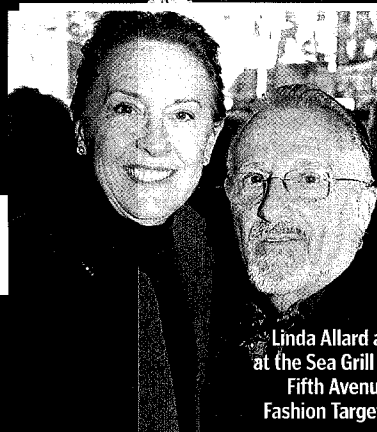


Anne Eisenhower, Jotti, and Jamee Gregor at the Plaza hotel for Casa Maria Fiesta 2001.

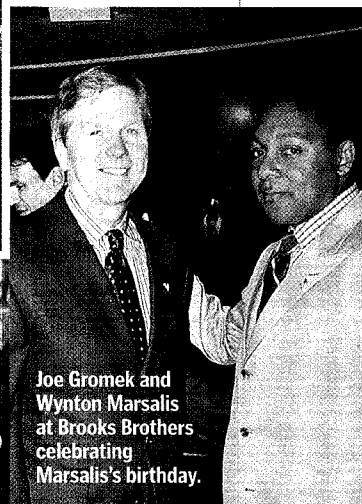
Joan Hamburg and Bill O'Reilly at Fox.



Nora Ephron and Boaty Boatwright at a party in honor of Baz Luhrmann and the re-release of *Moulin Rouge*.



Linda Allard and Stan Herman at the Sea Grill celebrating Saks Fifth Avenue's campaign for Fashion Targets Breast Cancer.



Joe Gromek and Wynton Marsalis at Brooks Brothers celebrating Marsalis's birthday.



Art Talk

The Metropolitan Pavilion was packed on October 20 for the annual Artwalk NY Gala Auction, hosted by **Peter Jennings**. "You must be exhausted," said

Mary Brosnahan Sullivan, head of the Coalition for the Homeless, the evening's beneficiary. If so, he hid it well. During the auction, Jennings walked the artwork up the aisles, giving the likes of **Amanda Burden** and **Charlie Rose** a good look. Afterward, Jennings confided that he had more on his mind than art: "The office called this morning, and I was like, *Oh, shit, what's happening now?* But it turned out it was for my wife." "Hey, who was it?" asked the missus, **Kayce Freed**. "I don't know," Jennings replied. "It was a male, so I hung up."

DAVID AMSDEN

Spin City

Bill O'Reilly was at the Sports Suite of the Fox Headquarters on October 22 celebrating the publication of his latest book, *The No Spin Zone*, about his run-ins with various celebrities. But isn't

O'Reilly too famous to write such a book? "Oh, no!" said radio personality **Joan Hamburg**, mingling with **Geraldine Ferraro** and **Laurie Dhue**. "Bill spent a lot of time struggling to find work. People like that don't change all that much." His editor, **Gerry Howard**, agreed: "Bill's part smart media guy, part thickheaded Irishman." When O'Reilly took the podium, he announced that September 11 means "this will never again be the **Gary Condit** network!" As if on cue, the many televisions in the room that were tuned to Fox News broke from covering Afghanistan for an update on, yes, Gary Condit. D.A.

Photographs by
Patrick McMullan

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GOTHAM

Life in the New City



Gag Humor

What sort of person would find it funny to fake an anthrax attack? By Susan Dominus

By the time the men in moon suits were picking their way through the silk and velvet displays at ABC Carpet & Home last Saturday, staffers reviewing surveillance tapes had already determined the identity of one person behind the in-house anthrax hoax. The video appeared to capture Bharrat Dewansingh, a quiet 31-year-old who worked in bedding, placing a piece of paper by the cash register that read "Anthrax is everywhere."

Dewansingh may have been playing a practical joke, but he's probably not laughing now. He has since been charged with a federal felony under the bioterrorism statute. A few days later, asked about her former co-worker, a young woman at ABC shakes her head. "Everybody's upset," she says. "He's a nice guy." An older woman standing at the cash register frowns. "He's not a nice guy," she intones. The younger woman looks uncertain, then

amends her statement: "He's not a nice guy."

Nice, not nice, crazy, dumb as a post—precisely what kind of people are behind the slew of false alarms that have been overwhelming police departments? Nationwide, the FBI has fielded more than 2,000 calls about suspicious substances, and as anyone who's sweated it out recently on a stalled subway knows, the city's getting its fair share.

While some cases can be chalked up to paranoid New Yorkers seeing their doom in a powdered doughnut, others are the work of pranksters clearly overestimating their comic potential. Those who go for the laughs—and end up in handcuffs—are usually first-time offenders; they fall into a category one psychologist characterizes as non-frontal.

"The frontal lobe is the place where we temper our judgment with reason," says Jennifer Taylor, a clinical psychologist at McLean Hospital outside Boston. "They don't inhibit their

impulses—if you ask them why they did it, they usually say, *I don't know. I thought it would be funny.* They couldn't play out in their minds the scenario that would follow."

In some instances, perpetrators set up a situation so they can act heroic, or merely get attention, which may have been what motivated Dewansingh. But not surprisingly, a large number of hoaxers have bona fide mental illnesses. Such is the case of Robert Henderson, a man in West Milford, New Jersey, who allegedly mailed loose Parmesan to a friend in an envelope with the return address "Mohamed, Tonnele Avenue, Jersey City"—the same street where two people recently arrested in Texas with box cutters live. "He's got a bit of a psych history," says attorney Stacy Biancamano, who represented Henderson briefly (he's been charged with obstructing the mails). "He's on medication. But he's harmless."

Not necessarily, counters Dr. Harvey Schlossberg, former director of psychological services for the New York Police Department. Schlossberg argues that the people who pull tasteless pranks on

their friends are on a continuum of nuttiness with the people who call in bomb threats to subway officials: What they have in common is the thrill of "having power over someone else," he says. "The danger is that as they get desensitized to the frightened reactions they elicit, they keep wanting bigger and bigger thrills. Eventually, they might really try something."

That said, it's hard to believe that Stephen Evers, a store manager at the Valley Supreme supermarket in Pine Bush, New York, poses a serious menace to society. After putting some baby powder in his friend's paycheck, the 39-year-old thought he'd be nearby to share a good laugh when he opened it. Instead, the friend went straight to the bank, which alerted authorities and closed for the day. "I don't think we have to look so deeply at whether or not the individual has some kind of mental illness," says his attorney, Darren Epstein. "We just need to look at ourselves—some of us make bad jokes when we're under stress, that's how we handle it. You make a bad joke, you make a bad joke. But that doesn't mean it's a criminal act."

Jonathan Franzen's Story of O

It's like watching someone commit suicide!" one well-known agent says, referring, of course, to the most grievous literary crime since Martin Amis switched agents: Jonathan Franzen's snubbing of Oprah Winfrey.

The book industry has always been a divided tribe, uncomfortably accommodating both those who think of it as a business and those for whom it is a near-sacred calling. Franzen's public Hamlet act about being associated with Winfrey—and Winfrey's subsequent decision to cancel his appearance on her show—only aggravated that tension. "Scads of us are obsessed," the agent continues. "He's doing it for the stupidest possible reason—I'm literature and she's not."

Back in a 1996 *Harper's* essay, Franzen declared his ambition to write the Great American Novel—one with the artistic reach of his hero Don DeLillo but more reader-friendly. When that novel, *The Corrections*, finally arrived last month, it seemed a magic bus that everyone in the media world was eager to get on. After a Scott Rudin movie option and glowing reviews, the book debuted at No. 5 on

the *Times* best-seller list, with the print run reaching 90,000. When Oprah got onboard, the bus jumped to warp speed.

To compare: DeLillo's *Underworld*, with as much magazine placement and public-radio air time as a literary novel could generate, managed to get 300,000 hardcovers in print. The last big literary book, Dave Eggers's *A Heartbreaking Work of Staggering Genius*, arguably even more accessible than Franzen's, got 200,000 out. After Oprah tapped *The Corrections*, publisher Farrar, Straus & Giroux called for another 680,000 copies, 500,000 of which Jeff Seroy, FSG's publicist, attributes directly to Oprah. For those who're keeping score (just about everyone in the publishing world), that's \$2 million extra to Franzen.

Franzen's squabble with the Queen of All Media hasn't exactly earned him many new publishing friends. "Do you know how many books we pitch her?" asks an incredulous publicist for a rival house. "It's very rare that she'll pick a hardcover that early. You have no idea how lucky this man was. That's why everyone is so furious!"

Says a highbrow editor, "I'd like to punch the moth-erfucker."

Toni Morrison—the Nobel laureate whose books *The Bluest Eye*, *Song of Solomon*, and *Paradise* were Oprah Book Club selections—is also puzzled by Franzen's response: "It was clear he felt the list of books that Oprah chose was geared toward her audience, which, it seemed, he thought was a lesser audience, meaning not as male, which is to say not as smart or fastidious. Disparaging the audience seems to me to be not terribly bright. I don't think he meant to disparage the idea of Oprah Winfrey's enterprise, but this disdain that he expressed at the mechanics of it . . . She must have found it painful."

Franzen has been apologizing, sort of. "To find myself being in the position of giving offense to someone who's a hero—not a hero of mine per se, but a hero in general—I feel bad," he told *USA Today*. His agent, Susan Golomb, has also been busy with spin: "He

never said he didn't want to do the show. He'd shot footage. But he had a very intellectual readership. He feared that some people who might not like the typical Oprah book might not pick up the book."

Oprah, of course, is also a bookbuyer. "I think she'll think twice before picking another FSG book," an executive says. Still, FSG is standing firm. "The book is a huge best-seller. We're going to keep doing things that are appropriate for that," says Franzen's editor, Jonathan Galassi. No doubt he'll want Franzen to keep his opinions about the National Book Awards—which nominated him for the fiction prize—to himself. SARAH BERNARD



Will It Play in Kabul?

"Some of the most powerful entertainment figures in Hollywood are discussing with the White House how they can help spread its message at home and abroad about the war on terrorism." —The New York Times



Curb Your Enthusiasm for Radical Islam

Larry David and surprise guest stars deconstruct the absurdities of everyday anti-

Americanism. See Larry rant to his shrink about the Egyptian media's relentless criticism of America and President Hosni Mubarak's tacit encouragement of same. "Aren't we their biggest trading partner? Am I the only one who notices these things? Is it me?"

Khyber Pass

Steve Zahn plays a Special Forces commando stuck behind enemy lines who is mistak-

en for the new coach of a Taliban academy's football team. Can his band of pious but wacky misfits beat Tajikistan's top youth team? No, because Tajikistan is part of our alliance.

Musharraf in the Middle

New Fox sitcom milks the Pakistani government's precarious hold on power for hilarity.

What Afghan Women Want

Imagine the possibilities if Mel Gibson—and Christiane Amanpour—had the power to hear Afghan women's innermost thoughts. Two of those possibilities are romantic sparks and a Peabody Award for journalistic excellence. MODERNHUMORIST.COM



Command and Control

A romantic comedy starring Chris Noth and Sandra Bullock as intelligence analysts charged with identifying military targets overseas who end up identifying "hot zones" in each other's hearts.

Featuring Rupert Everett as a troublemaking Taliban spokesperson.

I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO



Al sweats a Green administration and declares the House wimp-free; Ed lauds Bush's "shrimp" strategy.

Jennifer Senior: So. The mayoral election is next week, and the Green campaign is claiming Bloomberg won't be able to cope with future security threats to New York.

Ed Koch: That shocked me. Here we are, wanting people to come to New York, and instead, we have Bill Bratton, who I *like*, who may be the next *police commissioner*, frightening people across the country about how it may not be safe here on New Year's Eve. They wanted to injure Bloomberg. Instead, they injured the city.

Al D'Amato: It's total political bullcrap. Okay? You don't have to have had a career in politics to recruit the best police commissioner.

Ed: Do you think that Mark Green is a specialist in police policy? Rudy Giuliani was because he was executive U.S. attorney. Green was the people's ombudsman. That's not exactly being in charge of security.

J.S.: What do you make of Bloomberg's prospects?

Al: It's an uphill climb. He has to establish that he's equipped to deal with tough economic times—to rally the support of the business community, to encourage business development.

J.S.: You don't think who we pick will be largely an emotional decision? Based on who can best convey a sense of stability? In this way, Bloomberg loses. He barely fills up a TV screen.

Ed: Napoleon was short.

J.S.: But he had presence.

Al: Yeah, but when I see the collection of people around Mark Green—Elizabeth Holtzman? Ruth Messinger?—I say, *Oh my God, what will this administration be?* Liz Holtzman as corporation counsel? God help us all.

Ed: I really worry about the future of the city. The fiscal crisis facing the next mayor is far worse than the one we faced in 1975. He has to be someone who can keep businesses here, keep residents here, and make people feel

that there is hope. I am not sanguine that either candidate has the personality—forget about ability—to provide that confidence.

Al: Bloomberg really needs one person to embrace him: Giuliani. And it has to be visible, tangible support. The mayor needs to move around the city with him, do media events.

J.S.: Would Giuliani do that? He doesn't seem like the type to wrap his arms around anybody.

Al: I don't know.

Ed: Let me give the next mayor some advice. He should immediately call together the old team that saved New York in 1975—Hugh Carey, Felix Rohatyn, and a whole host of other people. I hope that he asks me to help. All pro bono. And he should call together all the city's major CEOs and put them in groups to go to Washington and lobby for us.

J.S.: Speaking of Washington: Senator, are the members of the House, as the *Post* recently declared, *wimps*?

Al: Of course not. What they did was prudent. Look what happened when they didn't do it with the postal workers! Who do you think opens mail on Capitol Hill? The congressmen? No! It's the assistants, the interns, young kids.

Ed: I have to disagree. The country was disappointed.

When the House shuts down because there's anthrax in the Senate, the House looks bad. Most of them don't answer their mail anyway.

Al: Hey! I *always* answered my mail.

J.S.: Let's turn to other congressional matters: Does Bush's popularity give him the imprimatur to push through any legislation he wants?

Al: There's always less partisanship during a crisis.

Ed: You also have the Bush style, which is all-embracing. That he now meets for lunch with the Democratic leadership—it's brilliant! That's how you co-opt people! With shrimp! [*Points, in fact, to a shrimp.*]

J.S.: Has Bush grown?

Ed: He's a terrific president. I didn't vote for him, I voted for Gore . . .

Al: Mistake!

Ed: But I said all along that anyone elected and re-elected governor of a major state, where there's a lot of Sturm und Drang, has to have the ability. Just as ideologues downgraded Reagan, they downgraded Bush. Now they know they're wrong. But they'll never admit it.

Al: Yep. Like Harry Truman, he's shown everyone he's capable of doing the job. ■

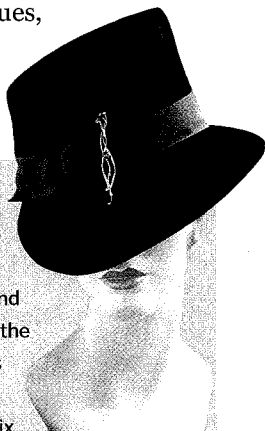


We know, we know: We're supposed to go shopping. But to be very specific, the tiny shops of TriBeCa need our support more, perhaps, than anywhere else. And it's not only for patriotic purposes: Here are five of our favorite boutiques, where you can find fabulous, one-of-a-kind things, while keeping a neighborhood alive.

Hattitude

93 Reade Street/212-571-4558

Sometimes what you need is good old-fashioned luxury, and Hattitude has it in spades. The four-year-old boutique has the feel of a fabulous boudoir, where every available surface is dripping with something feminine, like marcasite earrings or sweet lip balm. Though Hattitude was closed for the six weeks following September 11—"People couldn't get down here," says owner Wendy Carrington, "and there was a lot of sadness"—the shop is hoping to lure customers looking for that winter essential (and their specialty): hats. If you're not a hat person (and let's face it, not everyone is), consider picking up one of Hattitude's luscious peacock-feather fans. They generate heat all on their own.



Jimin Lee Translatio

13 White Street/212-219-9146

TriBeCa-based designer Jimin Lee's shop stands in stark contrast to the destruction just blocks away. It's a soothing, loft-style space, all clean wood and open spaces. And Lee's clothes are equally bright and sleek and neatly constructed, inspired largely by her childhood in South Korea and the Philippines. The shop opened in April 1999, across the street from Lee's home, and is the only place in the world that houses her complete collection, which is sold throughout Asia. But while you'll be drawn by the clothes, you'll stay for the atmosphere: It's the shopping equivalent of a day at the spa.



Sorelle Firenze

139½ Reade Street
212-571-2720

There are lots of beautiful stores in Manhattan, but certainly no one would disagree if you were to describe Sorelle Firenze as the most charming. It's a tiny, four-year-old

shop run by Italian sisters Barbara

and Monica Abbatemaggio (pictured, left, with some new friends), and everything inside seems to be touched with a bit of lace or sparkle. Alongside items by small, independent designers—like the delicate satin slip tops by Lucy Barnes, and soft cashmere sweaters and wool dresses by Italian designers not available anywhere else in the U.S.—there are clothes the Abbatemaggios designed themselves (including Barbara's wedding dress, on which the delicate lace was hand-beaded by her mother. This is not for sale. "I just like to look at it," she says, giggling). "At first, when the attack happened, we had some doubts," Barbara admits. "Now we never want to leave."



Sunrise Ruby

141 Reade Street/212-791-7735

Sunrise Ruby is truly a neighborhood store. It stocks the clothes that women in TriBeCa like to wear: low-rise jeans (by Juicy Couture and Seven), sexy lingerie (James Perse Standard T-shirts and Cosabella thongs), and select vintage pieces. It also sells great items by TriBeCa residents, like Western-inspired Tru Tru bags by Karen Sachs, who lives right down the block. Other locals contribute to the racks in a different way: selling expensive designer mistakes (a Michael Kors tunic, for example, and studded Yves St. Laurent pumps) on consignment. Which, of course, is helpful no matter what neighborhood you come from.

Bu and the Duck

106 Franklin Street
212-431-9226

If the events of the past month haven't made you want to join the baby boomlet, Bu and the Duck, with its hand-knit sweaters, soft embroidered onesies, and alpaca overcoats, will. They make childhood look like a lot of fun—and terribly chic. (The shoes alone are worth the trip: Boots are covered with perfect stitching, and the navy-blue T-straps look like they could be worn by Madeleine.) Owner Susan Lane opened the shop three and a half years ago after a career spent designing for adults, and after three weeks behind the barricade, Bu and the Duck is accessible again. "Everybody's helping each other, and we're going to be okay," says Lane. After all, everyone loves to celebrate a new baby.



Full Bloom

Sexual-harassment lawsuits have torpedoed plenty of political careers. So why has the media given Mike Bloomberg a pass on the charges made against him?

MICHAEL BLOOMBERG'S PITCH IS THAT HE'S not a politician. Not being one, and not having a record as one, seems to have meant that he hasn't been hung for things that ordinary politicians regularly get hung for.

We've lacked a context in which to judge him. The business world is, in some sense, foreign territory to political reporters. And for business reporters, the kind of character issues that figure in politics seldom have much impact on the bottom line (business reporters may be morally lenient while political reporters can be Church Lady churlish).

But what would we think of Michael Bloomberg if we had been a fly on the wall in his office? Would the language and demeanor with which he wielded power tell us something?

That was a question I thought I had some answers to when I wrote a column in September based on an obscure booklet called *The Portable Bloomberg: The Wit and Wisdom of Michael Bloomberg*. The booklet had been prepared as a birthday present by his closest staff members and was filled with business shibboleths and office witticisms that also portrayed an on-the-fly sexism, racism, and homophobia. The woman who prepared the book, Elisabeth DeMarse, one of his closest associates at the time, confirmed its authenticity and described all the quotations as verbatim and the booklet as a tribute. Indeed, it was vivid financial-guy talk ("Make the customer think he's getting laid when he's getting fucked"). Wall Street is a place, as the booklet strikingly demonstrates, not only of economic Darwinism but of verbal Darwinism—a place where, if you're not part of the white, male Establishment, you have to survive exactly the kind of social, ethnic, and sexual slings and arrows that appear throughout this booklet.

And yet, once again, the context

seemed to let him off the hook: *Men in business talk this way* seemed to be the pass he got. The press mostly came to describe it as a "joke" booklet—a roast sort of thing.

As soon as stories about the booklet appeared, DeMarse, who was likely the person best placed to describe the relative seriousness or jokiness of the book-

spoke with said the same thing: Check the filings in the harassment cases.

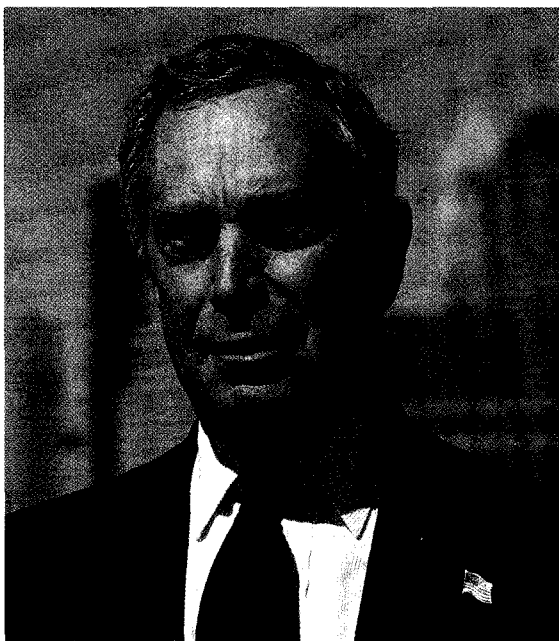
The existence of three sexual-harassment cases against Bloomberg L.P. had been well reported—so much so that I could hardly imagine that there'd be more to learn. Bloomberg's alleged admonition to a pregnant employee—"Kill it"—had been widely noted.

The fact that he was running at all for high public office with three different sexual-harassment suits circling around him seemed to indicate on his part lots of confidence that there was little here (alternatively, it could indicate a particular level of hubris). The Bloomberg response to the frequent press inquiries about these lawsuits was that all companies get these suits, and that getting *only* three was a pretty good record—which, on the face of it, seemed credible.

But curiosity got the better of me.

THE SUITS, WHICH FOCUS ON the early to mid-nineties, are in fact not just about Bloomberg the company but about Michael Bloomberg

himself and the immediate coterie of executives surrounding him. The publicly available documents, if we are to believe them, all or in part, offer a nearly novelistic picture of Bloomberg: They capture the same voice as in the little booklet, a voice that you can hear all over Wall Street. But the voice here is ratcheted up from even Wall Street primitivism. Where the Wall Street voice is always a sort of primal "this is our world" proclamation, the Bloomberg voice in these papers takes the next step: *This is my*



Citizen Bloomberg: On the campaign trail.

let, was muzzled by Bloomberg's attorneys, Willkie Farr & Gallagher, who accused her of violating her confidentiality agreement with Bloomberg.

Even that didn't hang him—it didn't seem to suggest to anyone that he wielded power in a particularly brutal and ham-handed way.

I spent a few days contacting other Bloomberg people who also said they couldn't talk, that they had signed agreements, or that they feared Bloomberg retaliation. But several of the people I

world—and I'm going to do what I want and it's going to be done the way I want it done.

The documents create a picture of not just a hostile sexual environment but a truly weird one. This isn't Clintonesque lunging on Bloomberg's part, but rather, what is alleged here is a broader, more juvenile kind of control. Bloomberg's company is a playground, or clubhouse, or frat house, with Bloomberg himself as the strangely removed but obviously volatile bully or grand master or BMOOC. That Bloomberg is the boss may be much more the point than the sex—insults, and the power to get away with insults, are more important than gratification.

There's the alleged dress code for Bloomberg women: short skirts and "fuck me" shoes. Bloomberg, in these papers, frequently admonishes his female employees on how they should dress, and on what he finds attractive.

There is, described in these documents, a detailed picture of Bloomberg's odd feelings about the marriages of his female employees.

"What, is the guy dumb and blind? What the hell is he marrying you for?" Bloomberg is alleged to have asked Sekiko Garrison, a senior sales executive,

who is one of the plaintiffs in these papers, when he saw her engagement ring. A week later, she maintains, he said, "Still engaged? What, is he *that good* in bed, or did your father pay him off to get rid of you?"

The pregnancies of his female employees—another issue, according to the papers, that he dwells on—he seems to take

speaking with Bill Beutel, the local news anchor, at a Corporate Challenge road race in Central Park, Bloomberg, in the presence of other employees, accuses her, allegedly, of wanting to have sex with the anchorman.

A sense of proprietorship over his female staff is another constant theme in these papers. He tells Garrison, in one in-

"It may be that Michael Bloomberg, at least up until now, hasn't been taken seriously enough to be a genuine media target. After all, why undermine a political career that isn't going anywhere?"

as a kind of betrayal. (Or is it just the distraction of an employee's private life that he resents?) On top of his "Kill it" admonition to Garrison, he allegedly bemoans that she is the sixteenth person in the company to take maternity leave.

The Michael Bloomberg depicted here seems often to be sensing the possibility of sexual betrayal (even on the part of people with whom he is not sexually involved). When Bloomberg sees Garrison

stance, that he doesn't like her dress. "Your ass looks huge in it," she says he said.

Perhaps most of all, these papers depict a sense of a remarkable lack of control on Bloomberg's part, or a presumed absolute freedom to say whatever comes into his mind—it's a kind of corporate-culture Tourette's syndrome. "If you had to, would you rather do *that* or *that*?" Bloomberg questioned Garrison, she says, wanting (continued on page 104)

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Photo by
Trudy Schlachter

The Domino Theory

At this point in the mayoral race, only a connect-the-dots series of events could keep Mark Green out of Gracie Mansion—but anything can happen . . .

HAVING TO COMPETE WITH WAR, ANTHRAX, the Yankees, a 79 percent approval rating for Rudy, and a death-pile of lower-Manhattan rubble still burning itself out is probably not how Mark Green imagined it those many months ago when he lost the 1998 Senate primary and turned his sights to the mayoralty. And it's certainly not how Mike Bloomberg imagined it last year, when he began dropping hints about running and when the mention of his name still inspired respectful curiosity, instead of the current rolling of the eyes. In this context, and save another "startling revelation" about Green's past—*This just in! New York has learned that Green once shook hands with Pete Seeger!*—it's hard to see what can change an outcome that seems increasingly foregone.

Actually, four things can. But they all have to happen, and they have to happen with a Fosse-esque synchronicity that to this point has proved well beyond either the terpsichorean talents of Team Bloomberg or the design of our mercurial municipal gods. That said, we have learned in the past two months that anything can happen, so here they are, along with odds.

First, Green has to make a major blunder. Maybe a mishandling of the Gramercy Park building collapse—the building was managed by Green's brother, Stephen, a major commercial landlord who hasn't been blamed for the collapse in any way but whose role in his brother's campaign has attracted watchful eyes. Otherwise, a Gerald Fordian debate bloop, a statement that reminds the business lobby of its jitteriness about him, or a sudden, inexplicable lurch to the left that would permit his newly won and grudging admirers of the center and right to declaim that he has shown his "true colors." Any of these things could happen. But Green is a skilled debater, soothed the business elite with a thoughtful performance at a *Crain's* breakfast last week, and shows no signs of veering from the

center-left playbook that has brought him this far. Odds: 4 to 1.

Second, the Bloomberg people have to capitalize on that mistake effectively. Since they haven't done anything remotely like that so far, the odds on this one would seem pretty long. Still, a campaign's final week does have a way of making operatives focus. I was hearing last week that Bloomberg's media team was preparing an attack ad appropriating the tag line Green appended to his controversial Ferrer attack ads—"Can we afford to take a chance?"—for use against Green. That's nothing more than a clever tweak, really, but it's the kind of thing that can get bored reporters and insiders chattering and create

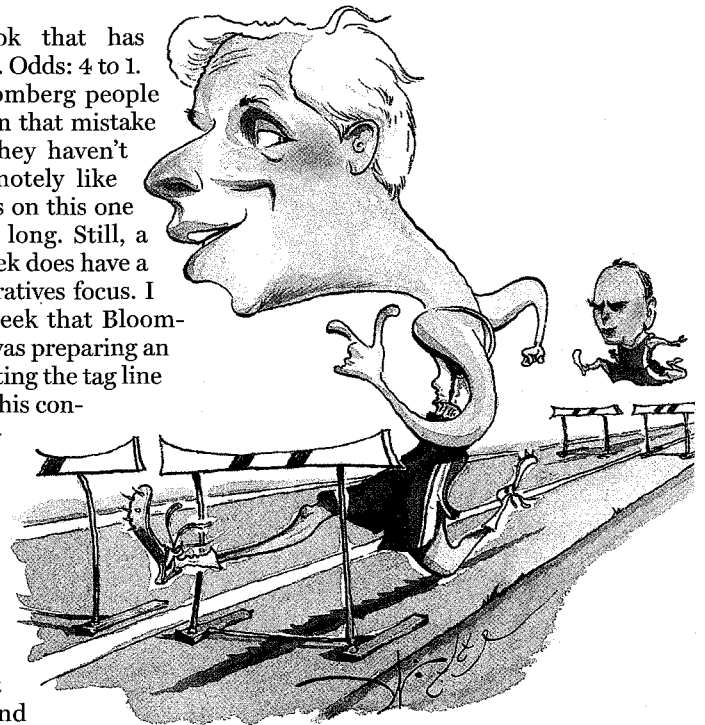
a Green-on-the-defensive aroma that could change the way the story is reported in the papers. Odds: 5 to 1.

Third, Rudy needs to get involved in a big way. It's believed the mayor will endorse Bloomberg, and he may have done it by the time you read this, although Bloomberg's performance at George Pataki's side last week didn't help matters: How clueless do you have to be to receive a Republican governor's endorsement, identify yourself as "a liberal," and then walk off leaving the governor—the governor, for gosh sakes—standing alone at the podium?

I have two theories about Giuliani here. The first is based on the very old fact of political life that pols don't jump on sinking ships. I figure Rudy is thinking that, if he backs Bloomberg and really gets into this thing, firing shots at Green for four or five days straight, he can probably swing

eight points or so, shaving four off Green's total and padding Bloomberg's by four. He'd love to swing the election. But he's not stupid, and he will not do it until there's evidence that Bloomberg is within eight points or so in the polls, and that may never happen.

The second Rudy theory is even more persuasive. Many people think Giuliani will want to run for mayor again in 2005. If that's the case, then it makes a very strong argument for his staying out of this race altogether. From an emotional if not tactical standpoint, he'd rather run against Green, so maybe he'd rather Green win this one. Furthermore, as one insider put it to me last week, "How does he endorse Bloomberg this time and then, if Bloomberg wins, run against him the next time?" Good question. And by the way, even if Giuliani does dive in, Green can answer with his own heavy artillery in



the person of one recently retired Chap-paquá memoirist. Odds: 4 to 1.

Finally, the first three ingredients would have to combine to create an atmosphere that makes voters decide to move away from Green en masse. Green's support is somewhat soft and always has been. There may be a lot of voters out there who, not being wild for Green, are willing to vote for Bloomberg and might do so if they felt he had a chance to win. It's a game of electoral chicken, or a version of what the political scientists call game theory. There may be, say, 200,000 voters around the city who are willing to drop Green and move to Bloomberg—Upper East Side Democrats, outer-borough Jews and Catholics, some blacks and Latinos who are angry at Green about his runoff tactics. But groups tend to follow a vanguard, which means that the 200,000 won't budge until they see the first 20,000 go, and no one sees a good reason to make the first move.

One area of the city to watch for this effect is the 45th Assembly district in southern Brooklyn, which includes Sheepshead Bay and Manhattan Beach. In the runoff, says Assemblyman Mike Geller, the district went for Green over Ferrer by nine to one. Geller backed Giuliani in 1997 but was an early Green supporter in this election. He thinks "it'll be a close race" in the 45th next Tuesday, but he says Green's experience with governance will put him over the top. "He was a heartbeat away from the mayoralty for eight years," Geller says, "and regardless of whether he and Giuliani liked each other or not, people out here will go toward Green because of that experience." Odds: 7 to 1.

SO THERE YOU ARE. WILL ALL THIS HAPPEN? Staggeringly unlikely would be one way to put it, but we do have to play these things out. I mean, there's always 1982, when Mario Cuomo overcame a 22-point Ed Koch lead in two weeks and won the gubernatorial primary.

But that was Mario Cuomo, one of the innately brilliant pols of our time. Bloomberg ain't that. Some have argued that the World Trade Center attack proved to us that we have to take government seriously again. Bloomberg, for whom this campaign still seems a bored rich guy's hobby, demonstrates that we should take seriously the question of who governs us. Mark Green may not be FDR, but at least he's on more than a vanity mission. ■

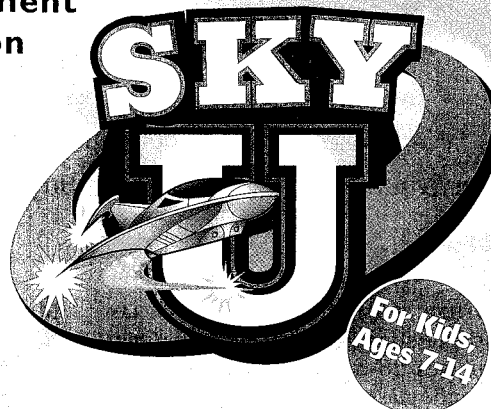
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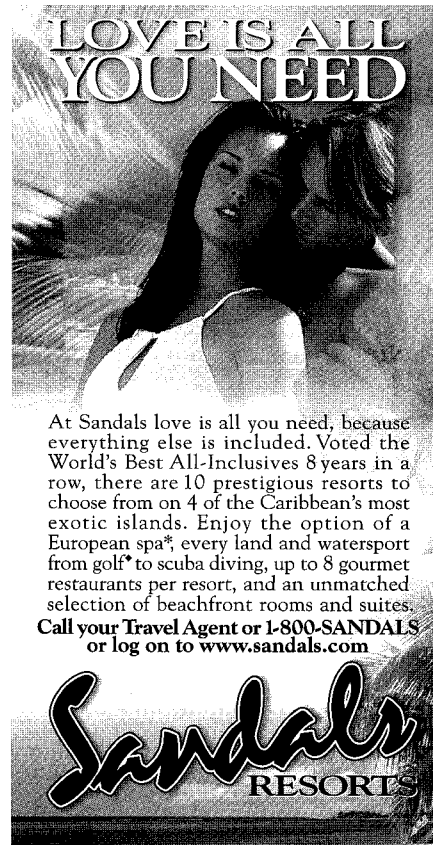
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Be Like Mike (Mussina)

Replacing gregarious David Cone with taciturn Mike Mussina was a recipe for trouble, right? Wrong. A study in the Yankees' winning corporate culture.

THE OTHER TEAMS IN PRO SPORTS SPRAY champagne straight out of the bottle. Only the Yankees, 26-time world champs, have champagne glasses embossed with the red, white, and blue team logo stockpiled, awaiting the next, inevitable, big win.

Last Monday night, ten minutes after the Yankees dispatch the regular-season-wonder Seattle Mariners, the half-filled cups of bubbly neatly aligned on a central table aren't the only sign that this bunch has been here before. Everything feels familiar, and familial. Jorge Posada IV, the 2-year-old son of the Yankees' catcher, wobbles happily between the adults, a toddler-size reminder of the fragility of good fortune: Jagged red scars, from a delicate second operation to correct a dangerous malformation of the boy's skull, are visible through his curly brown hair. Across the room, Jennifer Brosius, wife of the third baseman, is excitedly passing along tips about where to find the best deals on leather pants. Joe Torre hugs his brother Frank.

Only Mike Mussina sits by himself. Which is fine by him. How is he going to celebrate tonight? Mussina's eyebrows dart up; he seems baffled that the question even needs to be asked. His large brown eyes glance down at the can of Diet Barq's Root Beer in his right hand. "I already am."

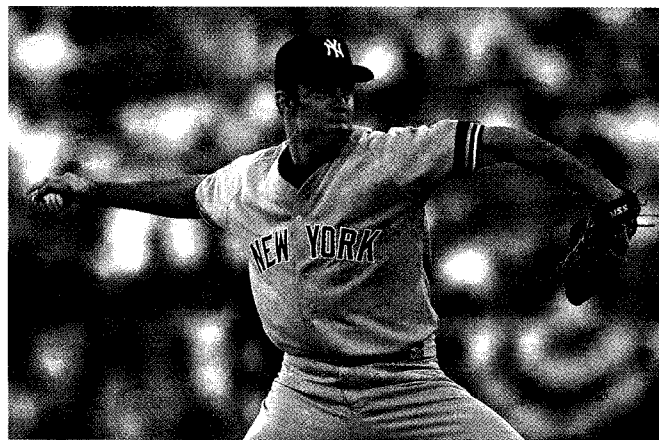
LONERS. BORN-AGAIN DEVOTED DADS. Twelve-stepping, relapsing sluggers. Every manner of man has played a major role in the Yankees' amazing five-year run. There's been no shortage of highlight-reel physical feats as the team has won its four championships: The clutch Bernie Williams home runs, the near-infallibility of Mariano Rivera, the acrobatic flips—of his body and the ball—by Derek Jeter. Other factors in the success have been exhaustively chronicled, from George Steinbrenner's checkbook to Brian Cashman's savvy player acquisitions; even Gene Michael's scouting reports have gotten ink.

More mysterious is how the Yankees have turned the creation of good locker-room chemistry from an art into a science. The Yankees are the highest-paid team in baseball, playing in a city unequaled in media mischief-making and scrutiny, but 25 very different human beings keep marching resolutely in one direction.

Joe Torre gets most of the credit, deservedly, for the serenity and relentlessness that's characterized the Yankees since 1996. Torre, displaying some of his self-deprecating deftness even while offering his honest analysis, tosses the ball right back into the clubhouse. "When you've had success with a lot of the same people, you don't have to do any selling. Everybody knows what the job is," Torre says. "The one controversial guy who came onboard was Hideki Irabu. Our players—without any assistance from me—they rallied around him. He'd go out there and get his rear end kicked, and Tino Martinez would come in and find a reason to tell him everything would be all right the next time. This is in the individual. It's nothing you teach them. It's something they have to care about."

Torre is right to praise the Yankees' self-policing, but more instructive is his choice of example, and what he doesn't say: Irabu was pushed overboard, all the way to Montreal. He didn't win enough games to make his laziness tolerable.

Bear Bryant's great old line is as true today at Yankee Stadium as it was in Tuscaloosa: Be good or be gone. As warm-spirited as individual Yankees are, the organization remains cold-blooded



Talk softly, but throw a big fastball: Mike Mussina on the mound.

in its devotion to winning.

THIS SEASON'S PRIME SPECIMEN IN THE Yankees laboratory is Mussina. The all-star right-hander, late of the Baltimore Orioles, occupies what was David Cone's locker—until last November, when the Yankees signed the younger, healthier, free-agent Mussina to an \$88.5 million contract and cut Cone loose.

Cone's Yankee locker was the site of a continuous six-year press conference. One of Cone's supposed values to the team, beyond his nasty splitter, was as a pressure-relief valve. Cone enjoyed feeding the media, which deflected attention from the majority of Yankees, who didn't. No one has assumed Cone's spokesman role, and the testy Martinez and Paul O'Neill aren't suddenly imitating Oprah, but there's been no appreciable difference in the Yankees' mood or focus.

Mussina, the 32-year-old son of a lawyer and a head nurse, couldn't be a more drastic temperamental contrast to Cone, the man he replaced in the pitching rotation. When he was a high-school senior in tiny Montoursville, Pennsylvania (pop. 4,645), Mussina fell decimal points short of winning valedictorian

honors. His parents suspect he purposely flubbed a test so he wouldn't have to speak at graduation. Mussina earned his Stanford economics degree in three years—partly because of his formidable intelligence, partly because he didn't want to linger in California.

Today, every Yankee finds a directive sitting on his locker-room chair: "Please be advised that the New York Yankees will not grant permission for anyone to write a daily article/column for any newspaper during the World Series." You'd think that at the major-league level, the Yankees' enviable clarity of purpose would be the norm. Mussina knows it isn't. In Baltimore, he played for an Orioles team that was riven by clubhouse politics and ego. Once, when Mussina dared to speak to reporters about the state of the Orioles, Cal Ripken Jr. pulled him aside and put him in his place: Mussina was merely a pitcher, not an everyday player, and the Orioles were Cal's show.

One of the beauties of the contemporary Yankees is that while they're united on the field, assimilation isn't otherwise expected. Mussina doesn't "fit in" in any conventional sense. Unlike Roger Clemens, who was desperate to make buddies when he was new to the club and virtually adopted Andy Pettitte, Mussina is cordial to everyone but has only one true pinstriped pal, the Yankees' bullpen catcher, Mike Borzello.

Mussina is the rare athlete who is utterly emotionally secure. As a child, he spent hours in the basement, alone, hurling a ball against a cardboard strike-zone taped to a wall. It was the beginning of the mental conditioning that enables him to block out 57,000 screaming fans. "I'm still by myself when I'm on the mound," Mussina says. "It's still me against that guy at the plate. I know I'm good enough to beat him, so I'm going to beat him." It was that frightening sense of concentration that Torre was betting on when he named Mussina to start game one in hostile Arizona.

Win or lose this week, Mussina can't wait to return to Montoursville. He'll happily plow snow from his driveway all winter and drive the van for the high-school JV basketball team. "Pitching is what I do," Mussina says. "It's not who I am."

All he cares about in baseball, though, is winning. It's why he's willing to endure seven months in loud and hectic New York. It is the only way in which Mussina, the least knowable of Yankees, is one of the boys. And it's the only thing that matters on this team. ■



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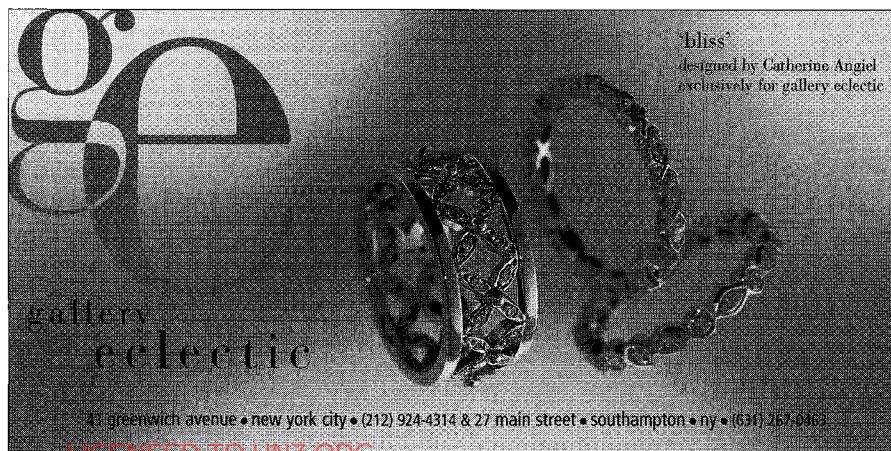
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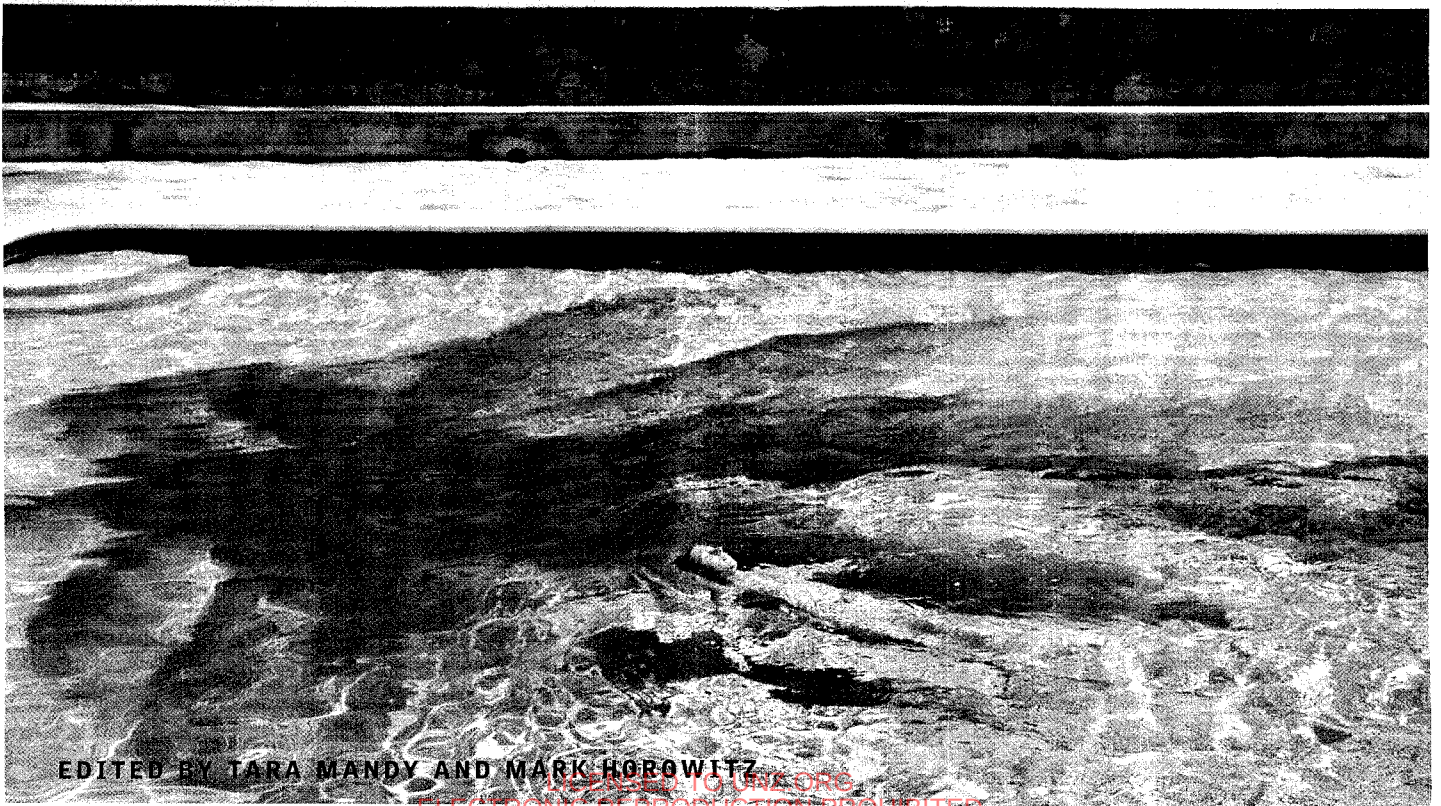
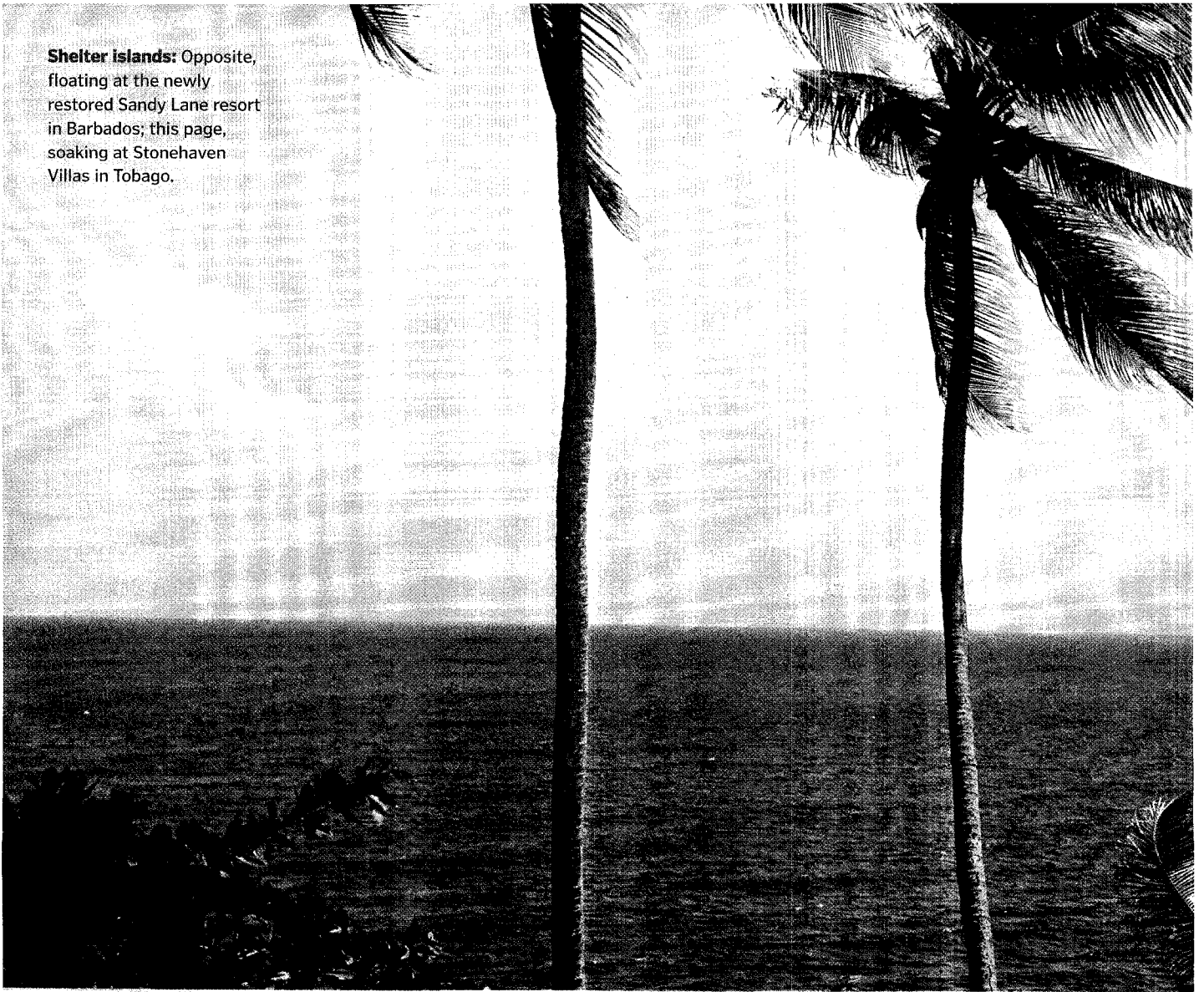
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Shelter islands: Opposite, floating at the newly restored Sandy Lane resort in Barbados; this page, soaking at Stonehaven Villas in Tobago.



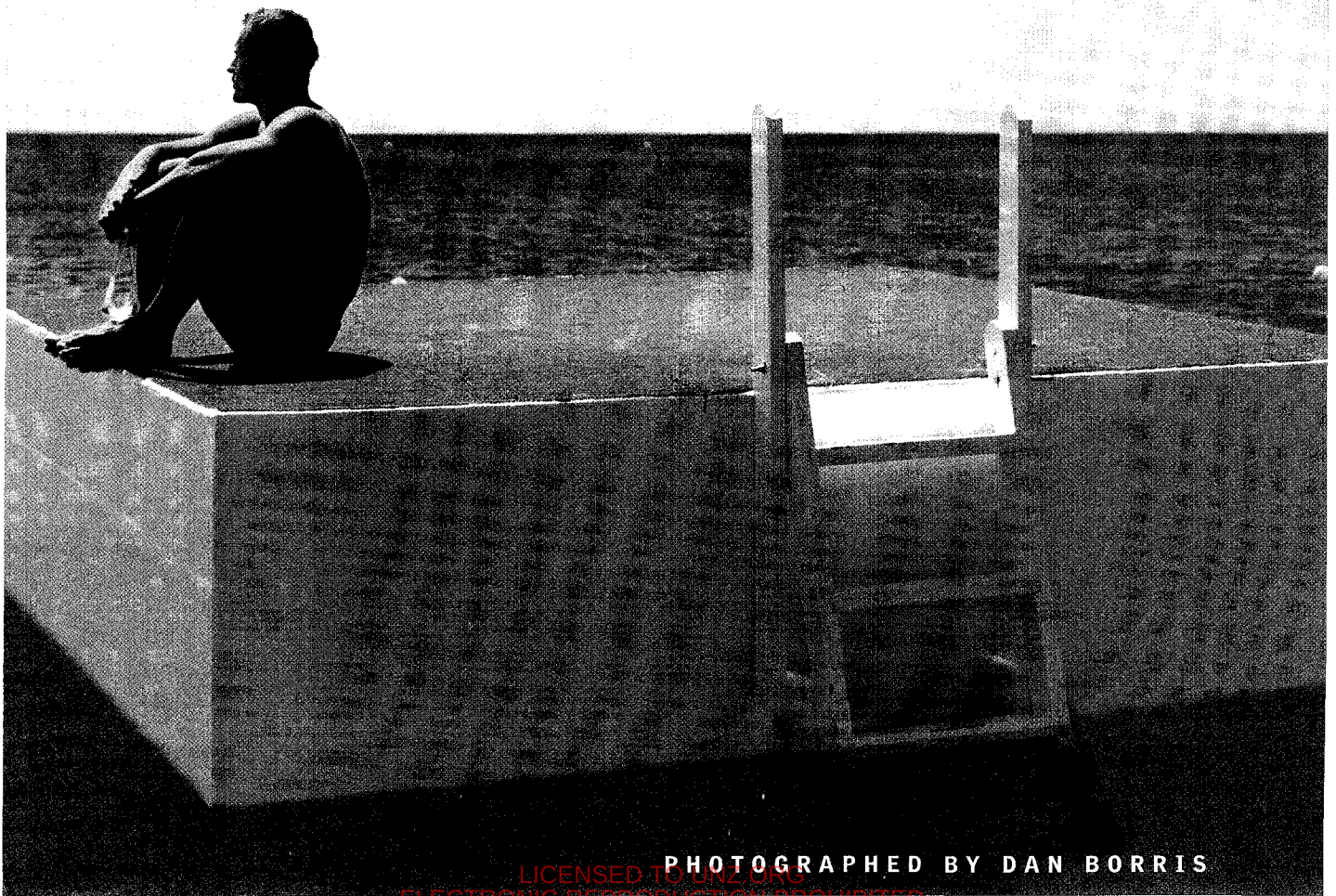
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Thought you'd never fly again, right? But the truth is, now you *really* need some R&R. Vacations aren't luxuries anymore, they're necessities. By Adam Platt

BREAKING AWAY

SEVERAL WEEKENDS AGO, MY WIFE AND I PACKED OUR DAUGHTER IN THE CAR IN AN ORDERLY MANNER and drove out to Coney Island. It was our second trip since the events of September 11, the first one having been a kind of impromptu, helter-skelter escape the day after the terrorist attack, when our downtown neighborhood filled up with smoke. We visited the Aquarium, where the beluga whales were swimming around their tank in long, luminous circles. We sat on the



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Maid in the shade: Drinks on the patio at Stonehaven Villas, Tobago; opposite, on the grounds of the hotel.

boardwalk in the autumn sunshine and watched the strange procession of Russian soccer players and merry Indian families and sunbaked old gentlemen strolling to and fro in their porkpie hats. Across the waves, the headlands of Sandy Hook shimmered in the distance like some exotic Mediterranean coast. We took in the scene for a time in peaceful silence. "Honey," my wife finally said, "I think we need a real vacation."

I don't think we're alone. These days, even the most insular New Yorkers are looking a little wistfully at that vast hinterland across the Hudson. My father, a New Yorker of the old school, travels all the time for his job and generally loathes vacations, especially those that involve sitting on beautiful sandy beaches for days on end with nothing constructive to do. So imagine my surprise the other day when I heard him say that it might be time to take the family south for a communal trip to the Caribbean. Another dedicated New Yorker I know admitted (not wistfully at all) that she was planning to flee the city, but only because prices were so low. "These travel people are just throwing deals at you," she said. "It's shocking."

Ironically, for travelers, the going has never been so good. According to industry experts, the two big trends in post-September 11 travel are reunion trips by whole extended families, and wilderness journeys booked by jittery survivalists who want to brush up on their skills and get away from it all. Otherwise, the coast is clear. Air travelers report that the experience is almost unnervingly pleasant. There are no waits on the runway, the flight crews are cordial, and there's plenty of room to stretch out and relax. Once you arrive in the Bahamas, say, or your ridiculously cheap Las Vegas hotel (\$89.95 for one night at the Mirage, when I last checked Travelocity.com), you'll find a kind of tourist nirvana. You won't have to elbow your way through a rabble of Texans to get onto the golf course or the ski slopes, and the beaches are blissfully free of elderly German men in their skimpy Speedos.

Or so I'm hoping. In recent weeks, my wife and I have been slowly expanding our modest travel perimeter. We've driven up to New England to look at the turning leaves, and last weekend we spent a day hunting for the perfect samosa in the wilds of Jackson Heights. After that, who knows? We might get on a plane and fly to Barbados or take a powder into the mountains of Maine. Wherever we end up, it will be a relief not to ride the subway for a day or two, or to work in a tall building, or to spend the evenings staring goggle-eyed at CNN. That's how vacations work, after all. You go away, not to escape, but to revive, and these days, psychic revival is almost a civic duty. We'll revel in all the mundane tourist things. We'll gorge ourselves in buffet lines, or go parasailing, or just sit on a beach and watch the waves. We'll forget about the world for a while. And after a week or so, I have a feeling we'll be happier than ever to come home.



TOBAGO delights the senses with Technicolor birds and lush, intimate spaces. By George Kalogerakis

Personal Bests

Where we ask an assortment of insiders and experts to share some of their favorite travel secrets and dream destinations.

Scuba Diving

Cal Azzouni, owner of New York's Village Divers school, names **Bonaire** as his favorite Caribbean diving destination. He says the Dutch Caribbean island, just 50 miles north of Venezuela, "has warm water and is accessible to the novice as well as the experienced diver." Try Plaza Resort Bonaire (800-766-6016), he says: "They've got everything."

AT THE GRAFTON BIRD AND WILDLIFE SANCTUARY, ON the grounds of an old Tobago plantation gone to seed, thrushes, grackles, doves, and bananaquits descend upon an outdoor tabletop covered twice daily with cracked corn and watermelon on the side. The blue-crowned motmot is missing, preferring to dine separately on cheese under cover of an open-sided shed. When the bird finally appears, it's immediately apparent why one of Tobago's main attractions is its extraordinary fauna. This creature has sprung from a child's coloring book: turquoise cap, black mask, green back, orange breast, long blue tail. And the setting—a lush, tangled jungle accented with bougainvillea and hibiscus—does much to recommend the island's flora as well. You come to Tobago for the natural life, not the nightlife.

The sanctuary is a short walk from Stonehaven Villas, a cluster of fourteen French country-style houses that opened last year on Tobago's West Coast. It's ideal for a family vacation: The three-bedroom, two-story pink stucco homes, accented with marble and mahogany, offer every amenity from microwaves to private infinity pools. (Well, everything except a minibar, as we discovered after arriving late at night and in desperate need of rum. So we wandered across the road to Le Grand Courlan, where lethal rum punches and a shish-



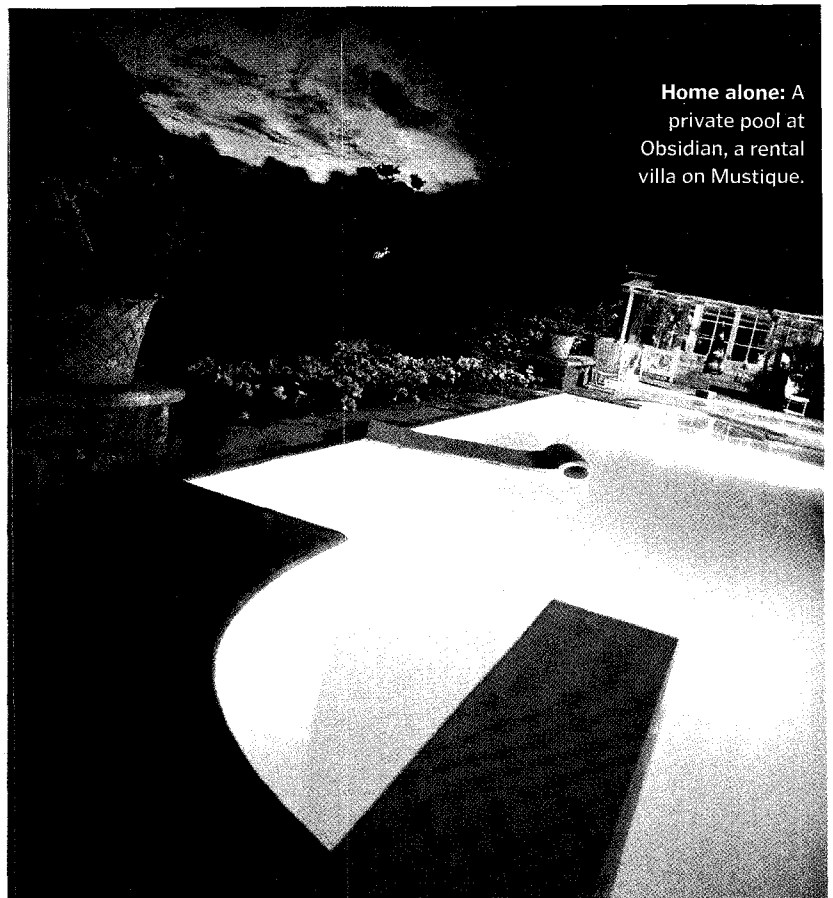
kebab dinner on a balcony overlooking the Caribbean helped stabilize us.)

The next day, down below at Grafton Beach, people come up to us offering hair-braiding, aloe leaves, boat excursions, and carved wooden vases. Later, we have lunch on the sand at Buccaneer's Beach Bar. The sky is overcast, and the breeze knocks a lizard off a branch and onto our table; the lizard bounces off, collects himself, and with a sigh walks back to the tree and begins another ascent.

Twenty minutes' drive away (and you will need a car on Tobago, if only to head north to the rain forest or to secluded beaches for snorkeling), on the Atlantic side of the island, is the Blue Haven Hotel. The Blue Haven had a Hollywood vogue in the forties and fifties—Robert Mitchum and Rita Hayworth were guests; *Heaven Knows, Mr. Allison* and *Fire Down Below* were filmed here—before shutting down. Splendidly renovated and reopened last winter by Karl and Marilyn Pilstl, an Austrian couple, the pink hotel has been expanded to 51 simple, tasteful oceanfront rooms while retaining its retro charm. Blue Haven overlooks the beautiful beach of Bacolet Bay, where Robinson Crusoe is said to have washed up in 1659 (he probably didn't, but never mind). You get the feeling, at the Blue Haven and throughout much of Tobago, that not much has changed since Mitchum's day. It's remote, friendly, intimate—maybe even a little *too* cozy. As our waiter at Le Grand Courlan laughingly warned us that first night, as we snatched the rum drinks off his tray, "There are no secrets here."

DETAILS Stonehaven (868-639-0361, doubles start at \$350); Blue Haven (868-660-7400, doubles start at \$181); Le Grand Courlan (868-639-9667); Buccaneer's Beach Bar (868-639-0191). Fly BWIA (800-438-2942) nonstop to Miami or Trinidad, then on to Tobago.

Room with a view: Relaxing at Stonehaven Villas.



Home alone: A private pool at Obsidian, a rental villa on Mustique.

MUSTIQUE and ST. BARTS

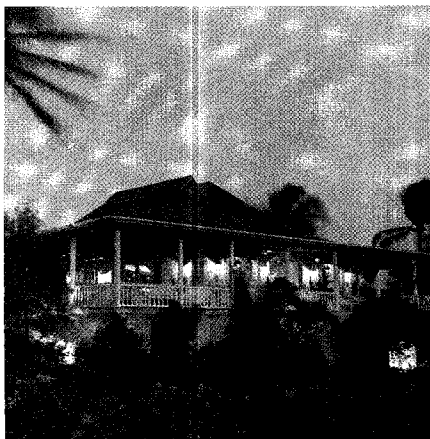
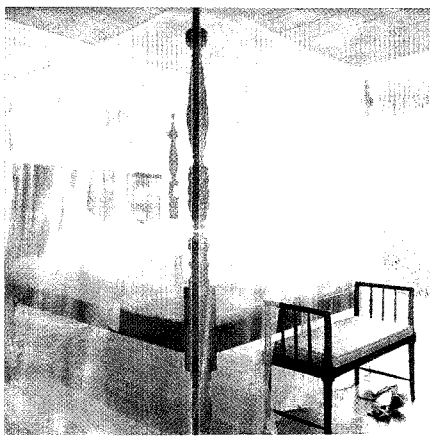
are known for their spectacular private villas, so why haven't you ever rented one? It may be cheaper than you think. By Tara Mandy

Breakfast

Babbo chef **Mario Batali** takes his family to the Virgin Islands twice a year, and he raves about the breakfast buffet at the **Caneel Bay** resort on St. John (340-776-6111). "I've got two kids, and dining out is never easy. But they've got pancakes and omelets made-to-order, and everything else—fruit, cheese—spread out to choose from. It's only fifteen feet from the beach, so my wife and I can read the one-page *New York Times* fax while the boys run back and forth, grabbing a mango square or a couple of Frosted Mini-Wheats on their way. It's perfect."

WOULD-BE ISLAND TRAVELERS SEEKING TRANQUIL relaxation often shy away from the bustle and excitement of the grander Caribbean resorts. For these vacationers, there is a more serene—and surprisingly affordable—alternative: Rent your own island home. Most Caribbean destinations have houses available for short rentals, but St. Barts and Mustique are particularly well suited for a villa vacation. Though widely disparate in cultures (St. Barts is French; Mustique is British) as well as in their amenities (St. Barts has 60 restaurants and at least as many boutiques; Mustique has one full-scale restaurant and one rather dinky boutique), these two exclusive getaways both offer renters luxurious accommodations and absolute privacy.

When choosing a temporary home from among the 200-plus rentals available on St. Barts, you have to weigh your priorities. Do you prefer to be directly on the beach (these are the scarcest and therefore the priciest villas) or up in the hills with a panoramic view? Do you need a pool, or will you spend most of your day by the ocean? Will you be cooking at home—indeed, do you want a private chef?—or do you prefer dining out? In this way, you can custom-design your own island experience. WIMCO (800-932-3222) leases most of St. Barts's villas, and its rentals start at \$1,350 per week for a one-bedroom and climb to \$24,000 for a five-bedroom (which,



Heaven rent: Top, a bedroom in a St. Barts villa; bottom, Cotton House on Mustique.

when divided among ten guests, is still pretty reasonable).

Getting to your St. Barts home-away-from-home can be stressful, considering you land on what has to be the world's shortest runway, then have to drive a tiny rental—usually the minuscule SmartCar—on narrow roads. But once you've settled in, villa life is sublime. You can sleep late, or at least linger in bed long enough to appreciate the unmarred views of the sea you'll likely have from your bedroom. Have breakfast on the terrace—if you were careful enough to choose a villa with an outdoor eating area—then drive to any of twenty serene beaches. Swim, read, ogle the gorgeous French vacationers. Break for lunch—a long lunch—and at least consider the \$70 lobster special at the Lafayette Club. Spend the afternoon shopping the classics—Hermès, Bulgari, Cavalli—or just let Stéphane et Bernard show you their handpicked Thierry Muglers and Gaultiers.

Mustique is a considerably quieter, much less flashy getaway, where no one cares if you're toting last season's bag and unruly hair doesn't feel ridiculous. Unlike on St. Barts, entertainment venues and restaurants are limited, so you'll be spending a lot more time in your villa. So choose wisely. This is not a



Grove Isle Resort, Coconut Grove — 800.884.7683



La Playa Beach & Golf Resort, Naples — 800.237.6883



Little Palm Island Resort & Spa, Little Torch Key — 800.343.8567



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Shore thing: Obsidian house, on Mustique.

difficult task, however, since all of the 57 available rentals—as well as the island itself—are managed by the Mustique Company, a consortium of owners that ensures each villa meets strict aesthetic standards. Every house automatically comes with a full staff (butler, maid, and cook), and almost all have private pools. Mustique villas range from \$6,500 per week for two-bedrooms to \$30,000 for a seven-bedroom palace that sleeps fourteen. Call the Mustique Company (784-458-4621) for details.

Days on this lush British isle may be less glitzy, but they are no less indulgent than on St. Barts. After discussing the day's menu with your chef (cooking talents range from good to very good, with the exception of the Eric Ripert-trained chef at L'Ansecoy—owned by Le Bernardin's Maguy Le Coze—who is excellent), you might go to the beach, though a poolside butler isn't easy to turn down. Either way, you'll eventually be served lunch—at your villa or on the beach, picnic-style. Before dinner, a crowd gathers at Basil's Bar to sip fruity drinks like the Mustique Smile and watch for the elusive "green flash," a brilliant, second-long display of light that occasionally graces the horizon at sunset. Nightlife is limited to house parties, so it behooves renters to charm their temporary neighbors, either on the beach or at the cocktail party hosted by the Mustique Company every Tuesday evening at the Cotton House Hotel.

DETAILS Dining out in St. Barts: François Plantation (590-29-80-22) and Le Toiny (590-27-88-88) are great for traditional French cuisine; Le Ti St. Barts attracts a young, lively crowd who will most likely dance on the tables by night's end (590-27-97-71); and Maya's serves up fresh, light fare (590-27-75-73). New St. Barts restaurants this year include L'Esprit (590-52-46-10) and Do Brazil (590-50-96-58). On Mustique, there's the Cotton House Hotel (784-456-4777) and Basil's Bar (784-456-3405). American Airlines (800-433-7300) flies nonstop to St. Martin, then it's a ten-minute flight to St. Barts on Winair (599-545-4237). To get to Mustique, fly nonstop to Barbados, then take a 45-minute flight on Mustique Airways (800-526-4789).

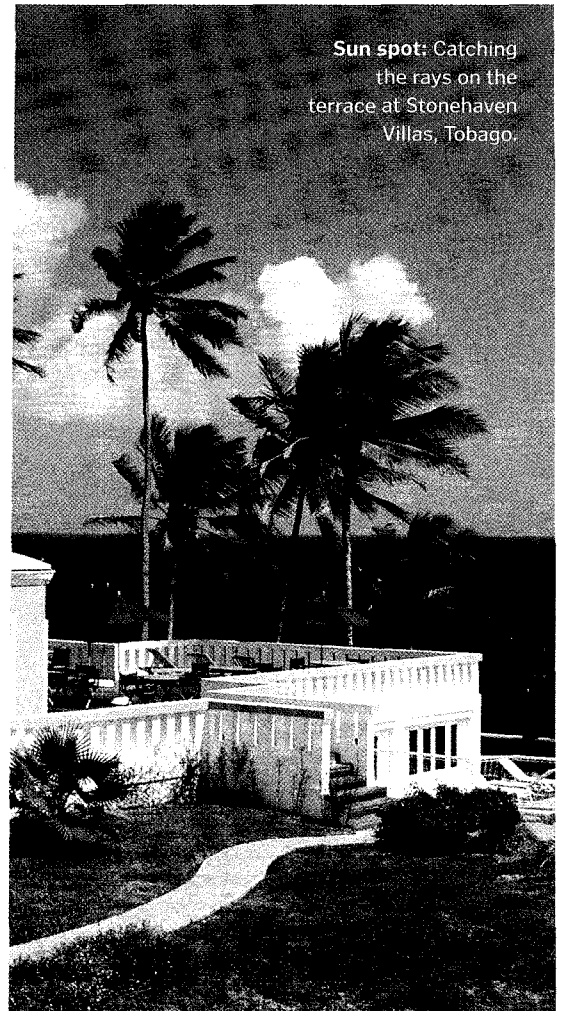
BARBADOS visitors will find old-world elegance and over-the-top luxury at two "new" resorts. By George Kalogerakis

Music

When **Wyclef Jean** heads down to **Kingston, Jamaica**, for the town's reggae and dancehall festivals, like "Overloaded" (held annually in December) and "Fully Loaded" (July), he takes the stage to "battle" with Jamaica's prodigiously talented indigenous M.C.'s. "Kingston plays host to the best soundclashes in all of Jamaica," Wyclef says, "so when I'm there, I know I'm battling with the best." (Call 876-755-4042 for festival information.)

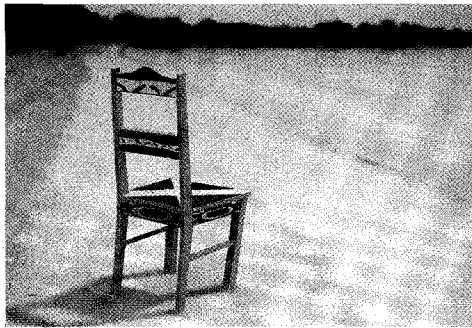
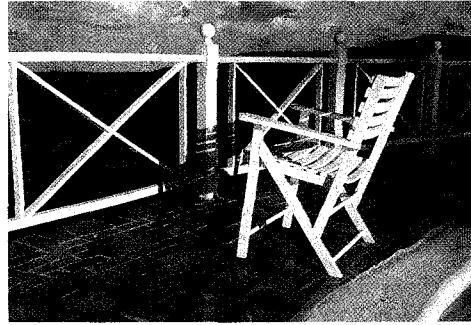
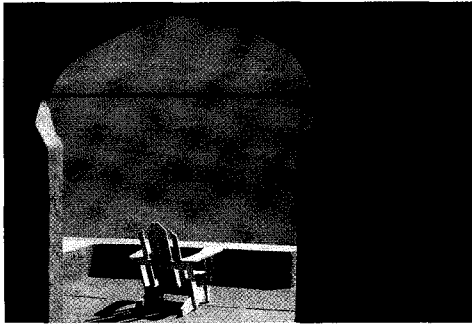
A CLUSTER OF TOP-DRAWER HOTELS HAVE LONG MAINTAINED Barbados's reputation as a high-end Caribbean vacation destination, but now, with the reopening of the Sandy Lane and Villa Nova resorts, you get the sense that the No. 1 spot is up for grabs—and that they both want it.

At first glance, Sandy Lane is the front-runner, and it's all about the numbers. Numbers like 1,000; 6,000; 47,000; 2; and 300 million. These represent, in order: the price in dollars for Sandy Lane's cheapest room; the price in dollars for the most expensive room; the square footage of the spa; the number of golf courses; and the estimated cost in dollars of Sandy Lane's three-year renovation. The much-anticipated overhaul of the resort, whose grand reopening is in December, has resulted in a 112-room retreat of surpassing luxury: Bentleys available for your transportation needs, flat-screen TVs in every room, a spa so grand you're sure Caligula is carrying on in one of the garden-equipped private "treatment suites," a full-time butler, and a housekeeping SWAT team that descends several times a day for precision



Sun spot: Catching the rays on the terrace at Stonehaven Villas, Tobago.

Stay Awhile



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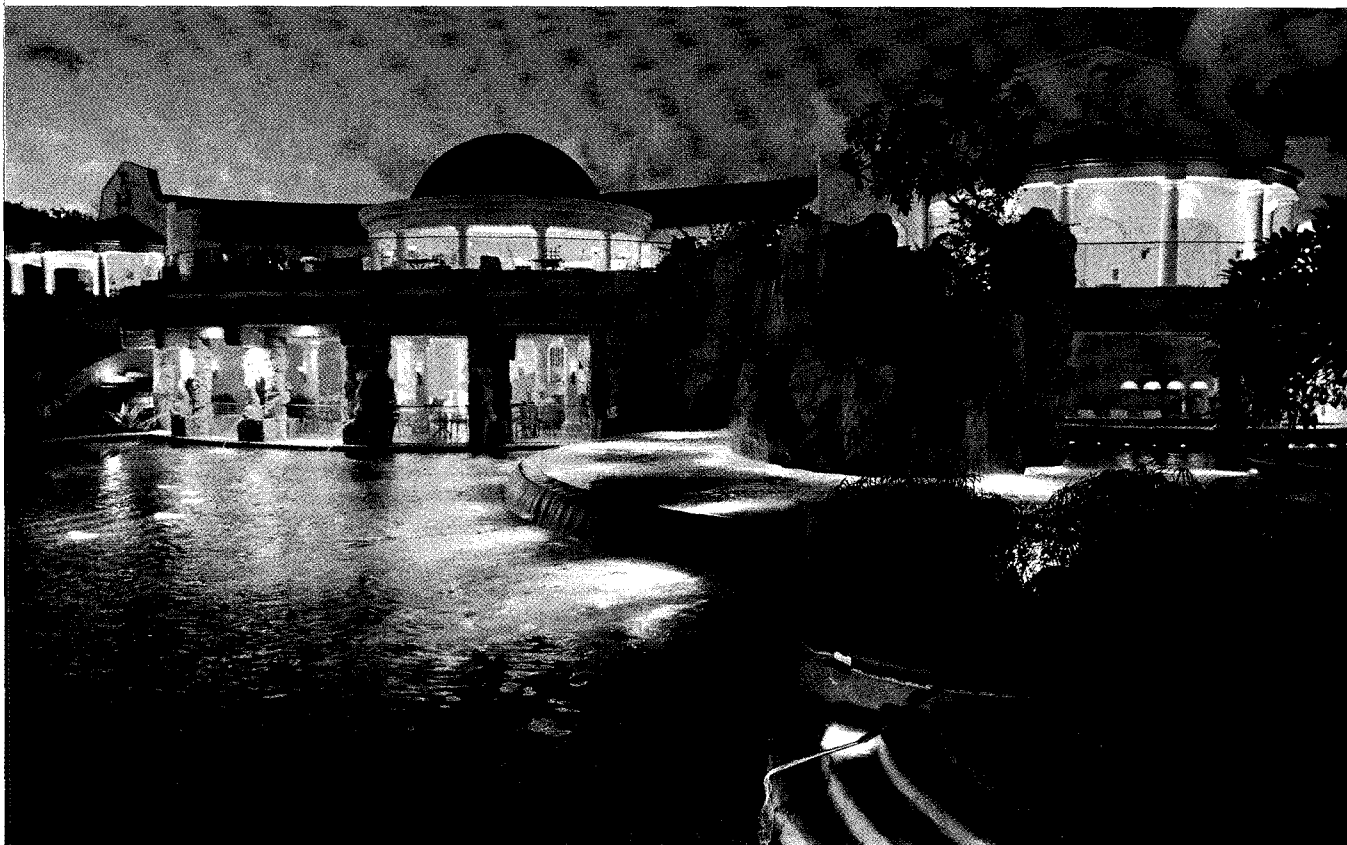
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Spa

Makeup queen **Cristina Bornstein** (she co-owns Tony&Tina) maintains her alignment at **Pura Vida Spa** in Costa Rica (888-767-7375; www.puravidaspa.com). "You can do yoga, visit a volcano, go white-water rafting, and benefit from *om cho*, a Tibetan massage technique traditionally taught only to blind men," she says.

Nude Beach

"Nude sunbathing is the best way to feel the sun, the wind, and the water without being stuffed into hot, sticky Lycra," says **Judi Ditzler**, editor of *Nude & Natural* magazine and a member of the Naturist Society. **Club Orient** (590-87-33-85), on the French side of St. Martin, is her personal favorite. "Orient has that free-spirit island feel combined with a unique European flavor. You can't find that on South Beach."

cleaning and fluffing. One evening we sat on our spacious balcony and watched a breathtaking silvery dusk take shape over the sea. The sunset highlighted a massive pile of clouds, riders on horseback moved languidly along the beach, and the tree-frog chorus began to swell. Does it get any better than this?

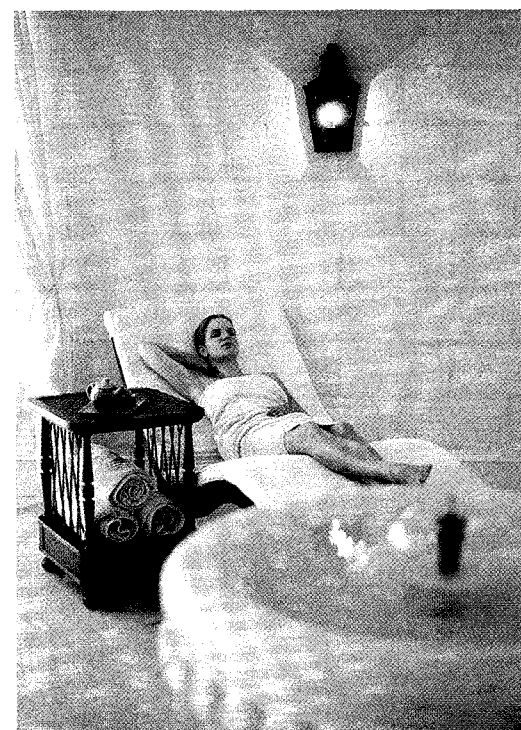
Then we headed inland to Villa Nova, a former plantation house—and brief home of Sir Anthony Eden, the British prime minister—that was built in 1834 and reopened in April, expanded and restored to the easy elegance that once attracted Churchill and Elizabeth II to its fifteen-acre mid-island tropical oasis. The gardens are glorious, with 100-year-old palms, a lily pond, breadfruit and breadnut trees, a stone fountain, a gazebo, and an inviting freshwater swimming pool. The rooms look as if they belong to another era, except for the DVD players. There's a palpably grown-up ambience, and in fact Villa Nova does not accommodate children under 12 (except at Christmas, Easter, and in the summer). We ate several pleasant meals at the garden's edge—flying fish, duck confit, spicy prawn salad, grilled yellowfin tuna—all good, all beautifully presented.

Villa Nova is unusual in that it's not on the beach, but that turns out to be a large part of its isolated, tranquil appeal. The water is only ten minutes away, and the hotel is happy to drive you there—there's a beach house as well—with a gourmet picnic lunch. One morning, I took a run along a bumpy paved road, past a bright crimson "flamboyant tree," through the tiny hamlet of Venture, along sugarcane fields, and past the old sugar mill to Hackleton's Cliff, a bluff looking far, far

Dive inn: Pool, above, and spa at Sandy Lane, Barbados.

down to the coastline below. The vista—sea in front, rolling green hills behind—was sensational, a reminder that there's more to Barbados than beautiful beachfronts and Bentleys.

DETAILS Sandy Lane (246-444-2000, doubles start at \$1,000); Villa Nova (246-433-1524, doubles start at \$465). American Airlines (800-433-7300) offers a daily nonstop flight from JFK to Grantley Adams airport in Bridgetown, Barbados.





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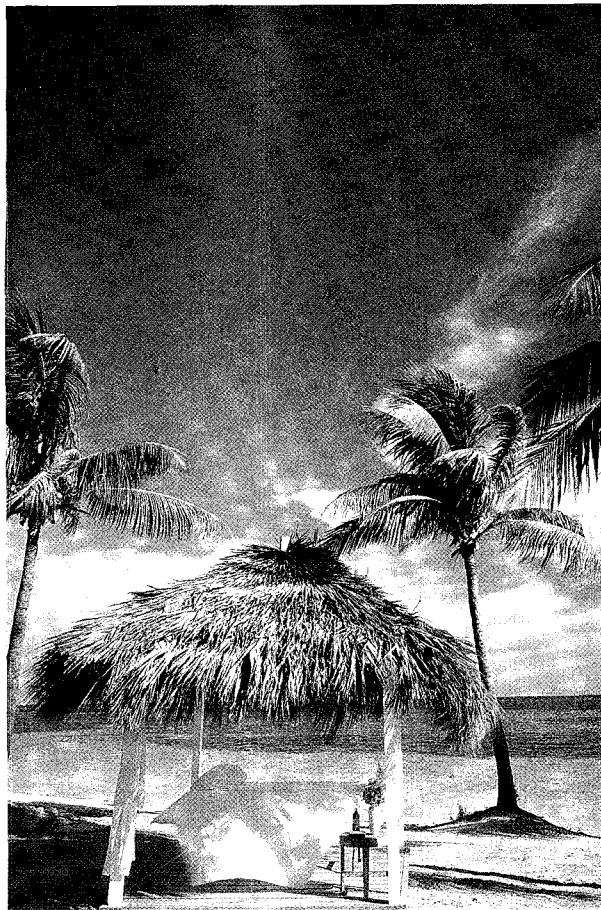


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GRAND BAHAMA ISLAND

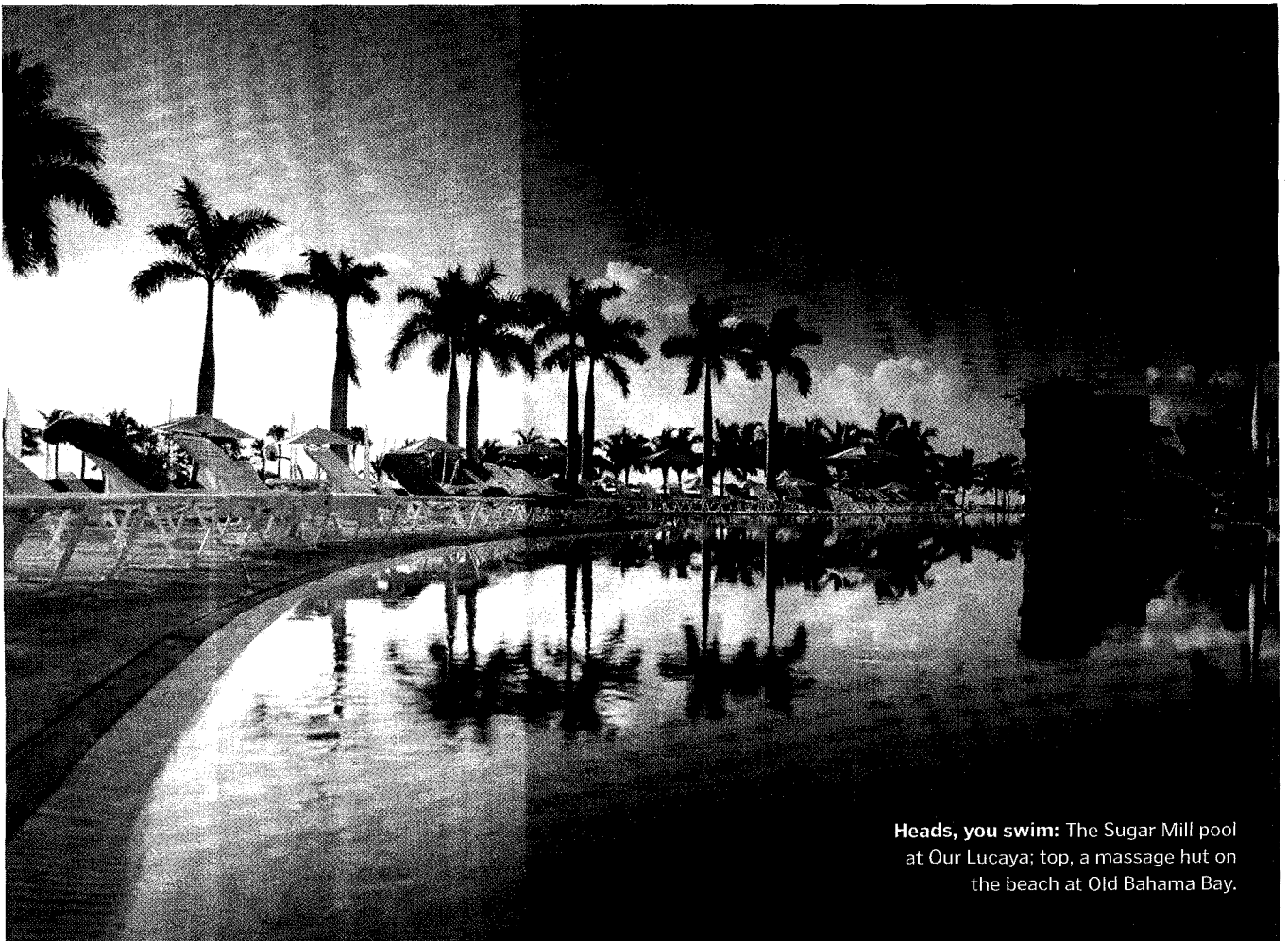
has been spiffed up for a chic clientele—but remains as laid-back as ever. By Michael Steele

Shopping

Pat Buckley has explored the Caribbean dozens of times with sailor hubby William F., so she knows better than anyone where to find the best island shopping. "You go to **St. Martin**," she insists. Not St. Barts? Or Puerto Rico? "No, no, no. Listen to me. Go to St. Martin. In Marigot, on the French side of the island, you can get your Chanel's, your Manolos. At Christmas, they fly in the most marvelous foods. Foie gras—whatever you want. It's St. Martin. Hands down."

SEVERAL GENERATIONS AGO, GRAND BAHAMA ISLAND reveled in a rakish Rat Pack chic. Frank Sinatra, Sammy Davis Jr., and other swells frequented the island's casinos, and Howard Hughes built himself a beachfront cloister named Xanadu. In the seventies and eighties, the island fell on hard times; and despite its proximity to the U.S. (you can depart La Guardia at 8 A.M. and be on the beach by noon), discerning travelers stayed away. Now the island is staging a comeback, and leading the way on the big island are Our Lucaya Beach & Golf Resort and the Inn at Old Bahama Bay, both of them new.

Old Bahama Bay, on the sleepy West End, is a boutique hotel comprising 47 suites, each with its own beachfront balcony. The complex is designed in a subdued, plantation-Colonial style, with so few rooms that it never feels crowded. After the sirens and stress of New York, Old Bahama Bay was like one of those mirages you see in cartoons. The view from our room was so perfect we actually burst out laughing. There was even a hammock on the beach, strung between two palm trees, with a dog in it. After surveying the big room (boutique amenities in



Heads, you swim: The Sugar Mill pool at Our Lucaya; top, a massage hut on the beach at Old Bahama Bay.



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full effect: Frette robes, luxe bath gels), I made a beeline for that hammock—sorry, Fido.

Not that there isn't plenty to do. The hotel offers boat rentals, tennis, nature trails, fishing charters, and bonefishing guides. Because of its relative underdevelopment and shallow waters, as well as accessible coral reefs and a few wrecks, the West End has excellent snorkeling opportunities (especially suited to novices). The hotel provides waterproof field guides to local "snorkel trails," most of them within wading distance.

If Old Bahama Bay is a village, Our Lucaya, the new megaresort in the heart of the island, is a sprawling metropolis. It's actually three hotels in one: The most exclusive is Lighthouse Pointe, a series of low-rise beachfront suites; at the other end is Reef Village, a kid-friendly hotel; and Breakers Cay, located between the two, is a curvy ten-story block resembling an Art Deco layer cake. Our "junior" oceanfront suite in Breakers Cay was actually enormous (bigger, in fact, than many apartments I've had in New York) and quite comfortable.

Our Lucaya has been described as a more laid-back Atlantis: There are 1,350 rooms, fourteen restaurants and bars, two first-rate golf courses (one by Robert Trent Jones Jr.), a Butch Harmon School of Golf, four tennis courts, three pools, a spa, an armada of watercraft, and more than seven acres of beach. UNEXSO's headquarters is just across the street, from which it runs diving excursions and its Dolphin Experience program. And there's a warren of duty-free shops, including Gucci and Cartier, within strolling distance. With so much to do, it's amazing that the resort is able to maintain such an unhurried atmosphere. You won't feel guilty frittering away an afternoon at one of the pool bars (at least I didn't) or lingering over tea and scones on the Manor House porch while simply savoring the view.

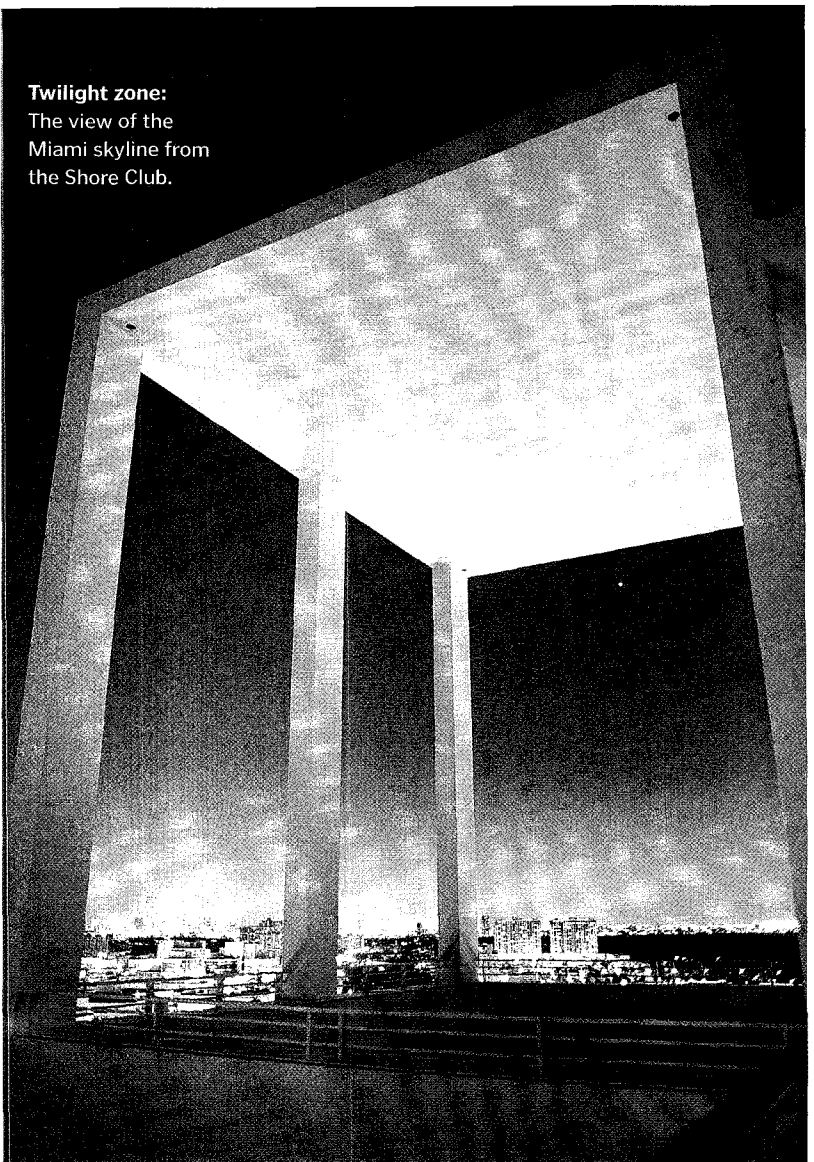
DETAILS Old Bahama Bay (800-572-5711, www.oldbahamay.com; rooms start at \$290); Our Lucaya (877-687-5822, www.ourlucaya.com; rooms start at \$130). In December, US Airways (800-622-1015) will launch a daily nonstop flight from La Guardia to Freeport.

Downtime: Kicking back at Old Bahama Bay.



Twilight zone:

The view of the Miami skyline from the Shore Club.



MIAMI is a bargain-hunter's dream this season: You can't afford *not* to spend time there. By Beth Landman Keil

Socialite-spotting

Hotelier **Jeff Klein**—pal of Alexandra von Furstenberg and Lulu de Kwiatkowski—is opening his City Club Hotel in Manhattan this winter. He's usually secretive about the getaways of his friends, but he still happily names a few of their haunts: "**Mustique** and **Careyes, Mexico**, are always chic, and you won't get the couple with their screaming kids. I love kids, but come on. It's all about getting a massage at sunset."

AT A TIME OF YEAR WHEN IT'S TRADITIONALLY IMPOSSIBLE to find inexpensive accommodations or reasonable plane fares, flights to Florida and rooms in Miami can suddenly be had at jaw-dropping savings. The Sunshine State's tourist-based economy, like New York's, has been affected by the current climate. South Americans and Europeans who usually flock to the area are staying away, and in order to attract travelers, hotels and airlines are offering unprecedented deals.

"Miami was down to single-digit occupancy after the 11th, but we have come together as a community. Now our *deals* have deals, and there's an enhanced sense of hospitality," says Tony Goldman, who is offering a rate of \$85 per night at his Ocean Drive property, the Park Central (800-727-5236), and \$135 per night at The Hotel (305-531-5796), his Todd Oldham-designed place on Washington Avenue. Both establishments are offering complimentary Continental breakfast for two, free parking or transportation to the airport,

nightly happy hour, and a free bottle of wine with dinner (at The Hotel only).

The highly anticipated \$160 million Shore Club (305-695-3100) has finally opened 100 of its 375 rooms, along with the pool area and a Nobu outpost, and one of its \$575 rooms can currently be had for the preview rate of \$175.

The recently renovated Chelsea hotel (305-534-4069) and Mercury hotel (305-398-3000), both in South Beach, are offering a rate of \$125 per night. If you stay the weekend, they'll throw in two more nights, pick you up at the airport, give you breakfast and happy-hour drinks, and get you free admission to almost any club in town. "If a few people share a room at one of my hotels, they wind up *making money!*" insists owner Alan Lieberman.

Chris Blackwell's Island Outpost (800-OUTPOST) has reduced its \$145 rooms at the Kent to \$99, and its suites at Casa Grande have gone from \$295 to \$150, both through December 20. The super-private Fisher Island off Miami will be particularly appreciated this season, and the luxurious Fisher Island Club's hotel (305-535-6026) is offering 20 percent off on its villas (which start at \$476), and throwing in a complimentary upgrade, free tennis, massage, round of golf, champagne, chocolate-covered strawberries, and a golf cart to zip around the property.

Some airlines are also being equally accommo-

dating. JetBlue's current one-way rate to Fort Lauderdale, Orlando, Tampa, West Palm, or Fort Myers is an astonishing \$59 with a three-day advance purchase, through December 15, excluding Thanksgiving (800-JETBLUE). Delta, meanwhile, is offering a \$152 round-trip to Fort Lauderdale and \$176 to Miami through December (800-221-1212).



Honeymoon

Plotting out nuptials for Tom Clancy, various Rockefellers, and Kyra Sedgwick keeps wedding planner **Marcy Blum** with her finger on the *haute* honeymooner's pulse.

"Last year, there were two destinations: Bali and the Amalfi coast," she says. "But now everyone is going to the Caribbean. Jamaica, Antigua, the Bahamas." She recommends **Sandals Royal Bahamian** (242-327-6400) and the intimate **Small Treasures** properties in the Bahamas (www.smalltreasures.bahamas.com). "There was a trend away from just lying on the beach. But now people are traumatized and are returning to old-fashioned, relaxing honeymoons."

More is now less: The Fisher Island Club in Miami.



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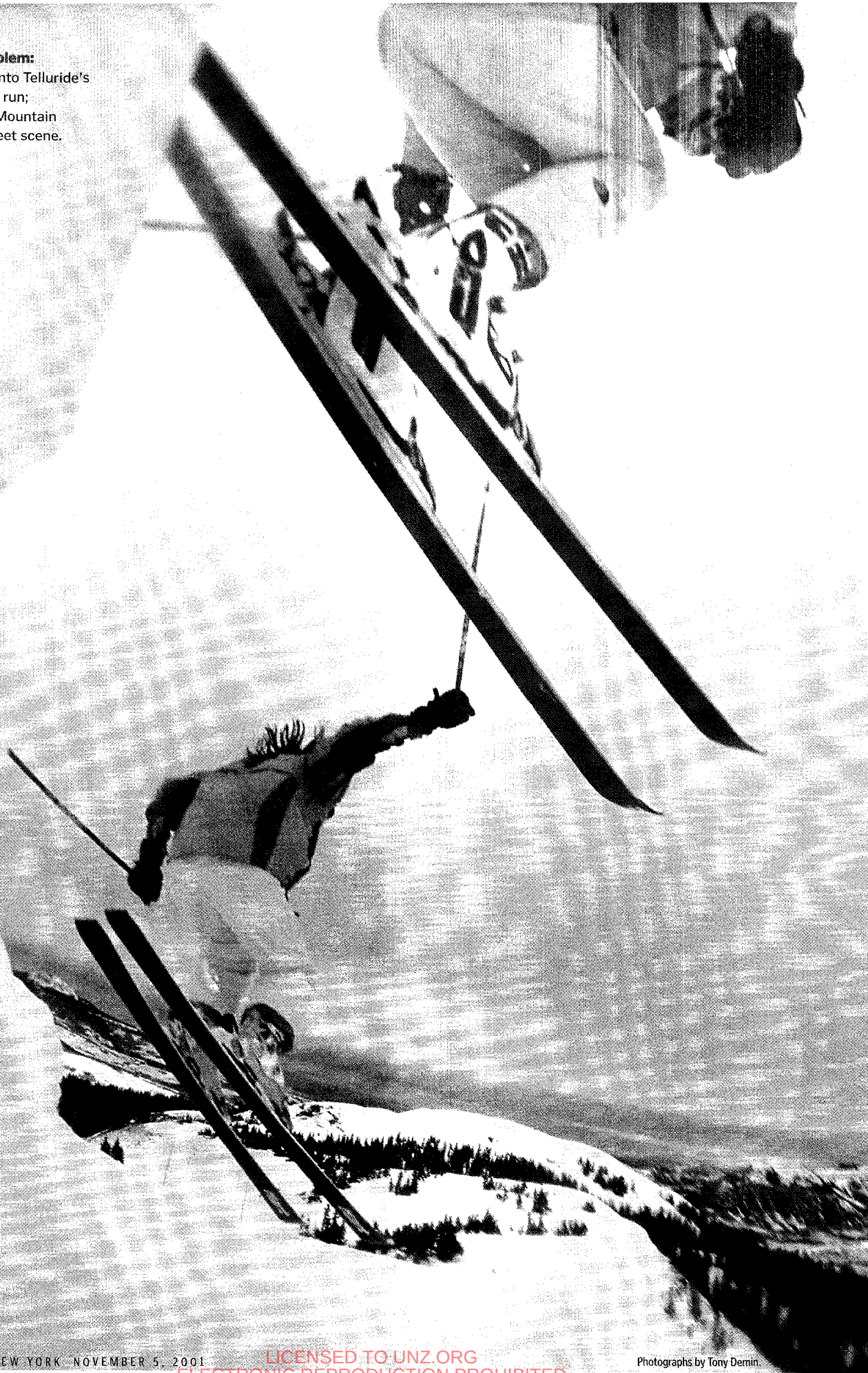
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Snow problem:

Dropping into Telluride's
Little Rose run;
opposite, Mountain
Village street scene.



With new nonstops from Newark, the legendary (and expanding) ski slopes of Telluride, Colorado, are more accessible than ever. By Craig Horowitz

GETTING HIGH

IT'S TEN O'CLOCK IN THE MORNING, THE TEMPERATURE is nudging 20 degrees, and I'm standing at the top of Lift 9 in Telluride, which is 11,890 feet above sea level. In front of me is the Plunge, one of the longest, best-known steeps in skiing, covered with several inches of fresh snow. All around are spectacular, jagged-edged 13,000- and 14,000-foot peaks. The kids are in ski school and I've already taken a few runs to get loose, so there are no excuses. As the adrenaline begins to flow, I glance at my wife, who flashes me a huge smile just before pointing her skis and taking off.

In the world of big-mountain, big-resort skiing, this is as close to perfect as it gets. A crisp morning, fresh snow, matchless vistas, a thrilling run, and not another person besides the two of us in sight. After several decades as a fairly obsessed skier—including four years as a resident of Vail—I found that my first trip to Telluride last winter reminded me why (despite the expense and the hassles) I still ski. It was, frankly, the most fun I've had in Colorado in years.

There are bigger mountains (Vail); more glamorous towns (Aspen); more polished resorts (Deer Valley and Beaver Creek); and easier places to get to (Steamboat).

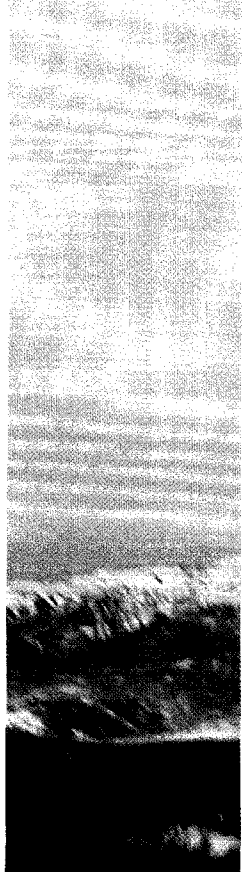
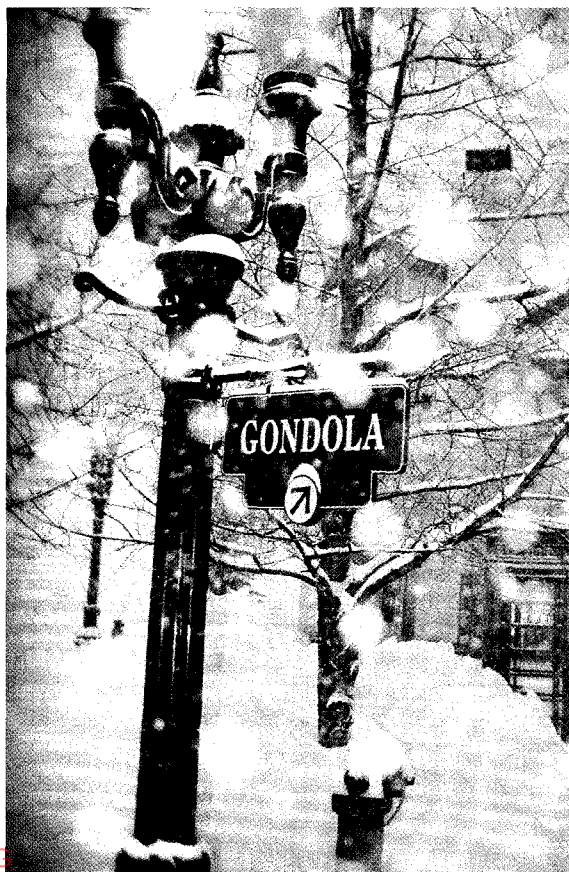
What Telluride has (along with great skiing and no crowds) is an extraordinary combination of contrasts. It's funky and elegant. It's historic and contemporary. The spas and condos and modern alpine architecture of fourteen-year-old Mountain Village coexist with big furry dogs, white guys with dreadlocks, and the quaint 100-year-old Victorian-Old West look of the town. And all of it is set in a boxed canyon that provides the most breathtaking scenery anywhere in ski country.

For years, though, Telluride has been dogged by two essential questions. The first is access: Is it too much of a pain to get to? Not anymore. Continental has one nonstop flight a week on Saturday morning from Newark to Montrose. From there, it's a scenic 65-mile drive past Ralph Lauren's enormous—and perfectly fenced—ranch.

If you can't take this flight, you have two other options: Connect to Montrose through either Dallas or Houston, which adds, depending on your

connection, a couple of hours of traveling. Or fly to Denver and take a small plane directly into Telluride, where the airport sits at a hair-raising 9,073 feet and is the third-highest in the world (only those in La Paz, Bolivia, and Kathmandu are higher). But even if going to Telluride means having to make a connecting flight, it's unquestionably worth the effort.

The other key question about Telluride has always been its ski terrain. Is the mountain well suited for beginners and intermediates, or is the skiing mostly for experts? In fact, nearly half of the terrain was intermediate. I say *was* because this past summer, Telluride underwent a major expansion. Three new lifts were put in, adding more than 700 acres of skiing to the 1,050 already there. Called Prospect Bowl, the new terrain includes intermediate glade skiing, and above-the-tree-line chutes and bowl skiing for experts.



Cross-Country

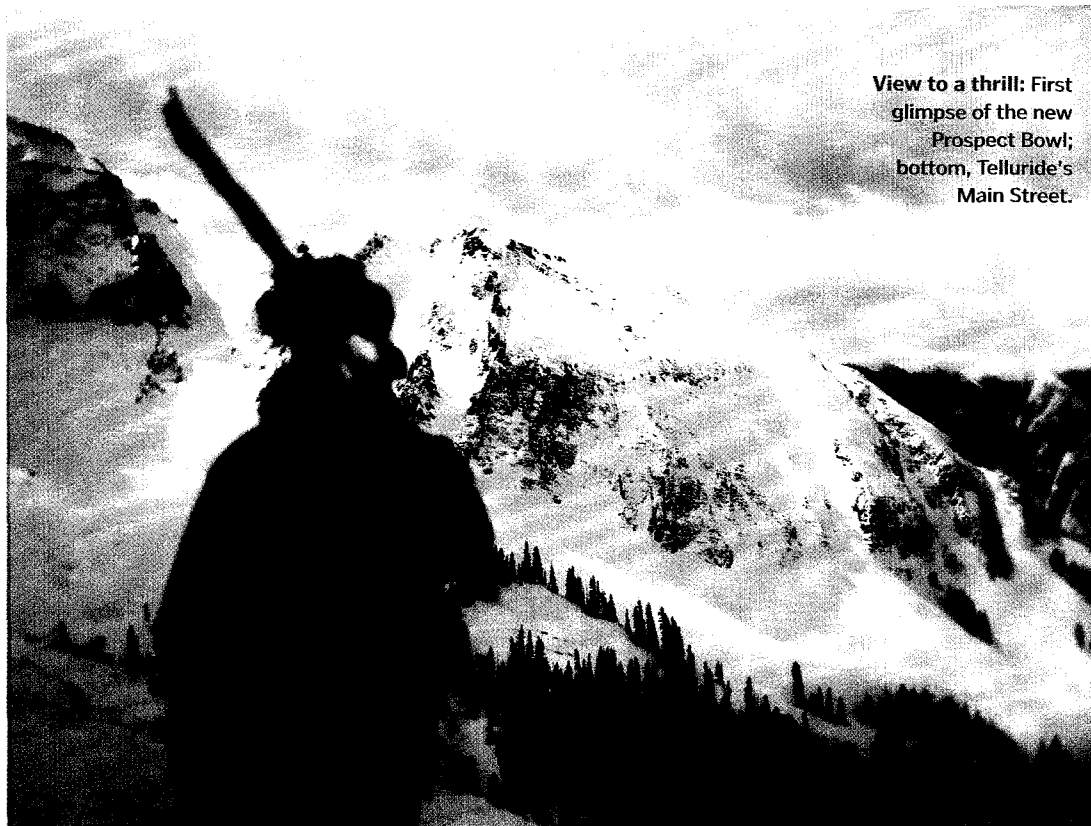
Four-time national cross-country ski champion and two-time Olympian **Justin Wadsworth** gets breathless talking about **Mount Bachelor** in Bend, Oregon. "They groom about 60 kilometers of trails every day, all year," he says, "so every time you go, it's just perfectly buffed out." He also cites the gorgeous views of the Cascades' Three Sisters Mountains, a season that has been known to last from November to July, and the Deschutes Brewery, home to "really good beer. The best part is, you can ski in the morning and come down into the town and go kayaking and golfing and fly-fishing and mountain-biking. In the spring, it'll be, like, 80 degrees."

Après-Ski

"I like the **Caribou Club** in Aspen; it's warm and clubby," says Planet Hollywood owner **Keith Barish**. "It's a great place to see who's in town and to do business in a casual setting. I do more business in Aspen than skiing."

Snowboarding

Photographer **Ari Marcopoulos**, author of the quintessential boarding book, *Transitions and Exits*, says true lovers of the sport should skip Tahoe and head farther north. "**Valdez, Alaska**, is almost the best in the world," he says. "If you're an advanced snowboarder, that is. A helicopter will fly you to different peaks, and you can do 3,000 to 5,000 vertical feet of fresh powder. Some of the steepest runs on earth are there. There's no alpine village, no lodge—just strictly snowboarding."



View to a thrill: First glimpse of the new Prospect Bowl; bottom, Telluride's Main Street.

The first decision you have to make when going to Telluride is where to stay: in town or in Mountain Village. Town is an eight-block-by-twelve-block national historic district that despite high-altitude real-estate values remains one of the last truly charming ski towns in the Rockies. It's a taste of what Aspen was like 30 years ago.

Mountain Village is a completely different experience. It's located on a kind of plateau at 9,540 feet on the face of Telluride Mountain. (Town is 800 feet lower.) Everything there is new, and it's home not only to lots of swanky condos and soaring trophy houses but also to the Golden Door Spa at Wyndham Peaks Resort and the impeccable Franz Klammer Lodge. Ski school is in Mountain Village, which is a consideration if you have kids you need to get set up in the morning. If you stay in town, you have to ride one of the lifts to get to ski school.

Town, on the other hand, is where you'll want to be most nights for dinner. Best bets: Rustico for terrific Italian with a lively, casual atmosphere; the New Sheridan Chophouse for game, in a setting that's an elegant but casual mix of Southwest and Frank Lloyd Wright Arts and Crafts; Floradora for burgers and such; and don't miss Allred's, a beautiful, soaring wood-and-glass restaurant with regional American dishes that's on the mountain. When the moon is out, the views are breathtaking.

If you stay in Mountain Village and want to go to dinner in town, you'll have to ride the gondola back and forth; it's not only a ski lift but a transportation system that functions like a kind of shuttle bus. It's one more quirk in a ski town made irresistible by its eccentricities. And to get a thorough understanding of how Telluride got this way, I urge you to take an hour one afternoon and

spend it with Ashley Boling. He's a thoroughly engaging, six-foot-four-inch blond guy in a cowboy hat and red bandanna who is a wonderful storyteller and a walking repository of Telluride history. **DETAILS** Telluride Reservations (866-287-5016, www.telluride-ski.com); Franz Klammer Lodge (800-405-4199; doubles start at \$500); Golden Door Spa at Wyndham Peaks Resort (800-789-2220; doubles start at \$160 from 11/20 to 12/15, \$482 thereafter); Rustico (970-728-4046); Allred's (970-728-7474); Floradora (970-728-3888); New Sheridan Chophouse (970-728-9100). Ashley Boling (970-728-9746; tours start at \$10 per hour). Continental Airlines has a weekly nonstop flight from Newark to Montrose every Saturday morning (800-525-0280); American Airlines flies through Dallas (800-433-7300).



VERMONT is making an offer we can't refuse. By Lauren DeCarlo

Still skittish about making a long trip right now? Hey, that's why God invented Vermont. Burlington is just over an hour by plane—or a six-hour road trip—from New York. To cement the deal, ski areas are putting together some irresistible discount packages for the coming season.

Stowe, which is about 45 minutes from the Burlington airport, is offering New York skiers a phenomenal deal that includes three nights' lodging in any of 30 or so hotels—from budget to luxury—a rental car for four days, various ski-pass options, and a round-trip ticket from JFK to Burlington on Jet-Blue (800-24-STOWE; prices are still being finalized, but expect starting packages to be very close to \$275).

Another option is Stowe's "Ski and Stay" package, which includes a slope-side room at the Inn at the Mountain and a free night-skiing pass with the purchase of a multi-day lift ticket for \$99 a day. Finally, buy a ski pass for four or more days, and Stowe will toss in a group skiing or snowboarding lesson (800-253-4754).

At nearby Sugarbush, the "Ski the Valley" lift-lodge package includes accommodations at any of thirteen local B&Bs, condos, and inns plus flex passes that give skiers access to all three of the area's mountains: Sugarbush's Lincoln Peak and Mount Ellen, plus Mad River Glen. Free transportation is provided between resorts, and rates start at \$65 per person per day (877-877-4496).



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What's new in Europe this winter—besides the lowest airfares in years and a chance to beat the crowds?

THE HOT LIST

ROME **WHERE TO STAY** The year-old **Hotel de Russie** (39-06-32-88-81; pictured below), near Piazza del Popolo, is the hot hotel right now. Tom Hanks, Bruce Springsteen, and their entire families checked in the day we checked out. . . . For something more intimate, there's the five-room **Casa Howard** (39-06-6992-5555), near the Spanish Steps; just a year old, but it's already about to expand. . . . **DINING OUT** Not far from the Pantheon, the **Riccioli Cafe** (39-06-821-0313), formerly Hemingway's pub, has been reborn as an oyster and champagne bar with pasta-free dishes like sea



bass with mango. . . . **Maccheroni** down the street (39-06-6830-7895) is the place for modelizers hoping to spot that up-and-coming Sophia Loren. . . . **NIGHTLIFE** **Black Planet** in funky Testaccio is where the Eternal City's black-clad youth dance till dawn.

SARAH BERNARD

LONDON **WHERE TO STAY** While Claridge's and the Dorchester are better known, newer London boutiques like the **Sanderson** (44-207-300-1420) and **Metropolitan** (44-207-447-1000) are getting all the attention lately, along with boutique-hotel bars like the Berkeley's newly renovated **Blue Bar** (44-207-201-1680) and the Sanderson's **Long Bar** (pictured at top). . . . **DINING OUT** The Ivy and Quaglinos, two of the city's old standbys, finally have some competition: Hungry Londoners are lining up for salted-duck-egg-and-hot-chili relish at **Nahm** (44-207-333-1234), a recently opened Thai restaurant in the Halkin Hotel . . . and there's also plenty of buzz about **Hakkasan** (44-207-927-7000, pictured right), a new underground Chinese spot near Tottenham Court Road

Bed & Breakfast

When British handbag designer **Lulu Guinness** is looking for inspiration, she heads to Florence and the **Residenza dei Pucci**: "There are incredibly comfortable beds and lots of chintz fabrics. It only has eight rooms and is perfectly located only 50 paces from the Duomo." After visiting the Uffizi and stopping by the Santa Maria Novella perfumery (which inspired her Perfume bag), she hits Zibibbo in Via di Terzolina for dinner. "The menu is different every night."

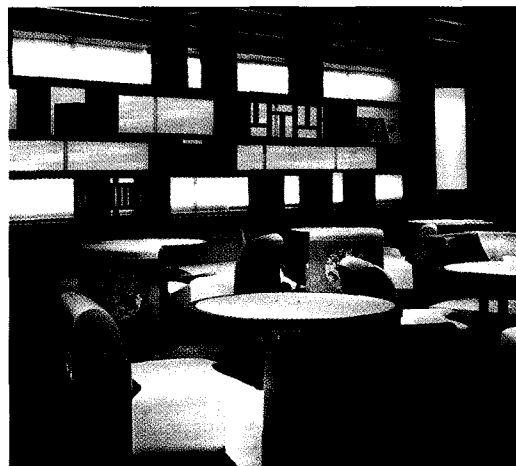
Cheese Store

Where does Artisanal's fromagier, **Peter Kindel**, go when he needs a quick fix of the stinky stuff? "Paris," he responds. "Without a doubt." Kindel goes to **Barthelemy** in the Seventh Arrondissement. "They have Vacherin Mont d'Or—the biggest cheese to get in France right now. I'm a cheeseophile and a Francophile, so it's perfect!"

Reported by: Sarah Bernard, Ethan Brown, Sara Cardace, Lauren DeCarlo, Betsy Gruber, Alana Klein, and Jada Yuan.

that serves up modern fare to the beat of a resident D.J. on weekend nights. . . . **HOT TICKET** Any London theatergoer can tell you that *Mamma Mia!* is so last year. This winter's must-see is *Luther*—"It's all about that smoldering Rufus Sewell," sighs one satisfied customer. TARA MANDY

PARIS **WHERE TO STAY** The big news this winter is that those ferociously chic Costes brothers are opening a design shop in their flagship **Hotel Costes** (33-1-42-44-50-50). Expect lots of accessories and housewares—a very serious challenge to reigning retailer Colette. . . . In the meantime, the hottest hotel opening this fall is **Pershing Hall** (33-1-58-36-58-00), decked out with interiors by Andrée Putman. . . . **DINING OUT** **Nobu** (33-1-56-89-53-53) finally hit Paris a few months ago, and has become an instant hit. . . . Across the river, fashion folk like Tom Ford and Donna Karan continue to fill the banquettes at the *rive gauche* classic **Le Voltaire** (33-1-42-61-17-49) . . . and you can't go wrong getting a plate of couscous at the deceptively down-home **Chez Omar** (33-1-42-72-36-26) in the Marais. Ask Omar to see his celebrity sketchbook, filled with impromptu drawings by notable diners. . . . **NIGHTLIFE** **Le Nouveau Casino** (33-1-43-57-57-40), behind the Café Charbon on the Rue Oberkampf, is gaining steam. . . . But as any seasoned Parisian night owl can tell you, *plus ça change* . . . : The venerable **Les Bains** (33-1-48-87-01-80) is *still* the nightclub of record. . . . Going dancing at **Queen** (33-1-53-89-08-90) on Sunday night will help you get over the demise of Twilo. . . . And mark those calendars: This January, Terence Conran opens a new club called **Wagg** in the old Whiskey-a-Go-Go space. AMY LAROCKA



NEW YORK

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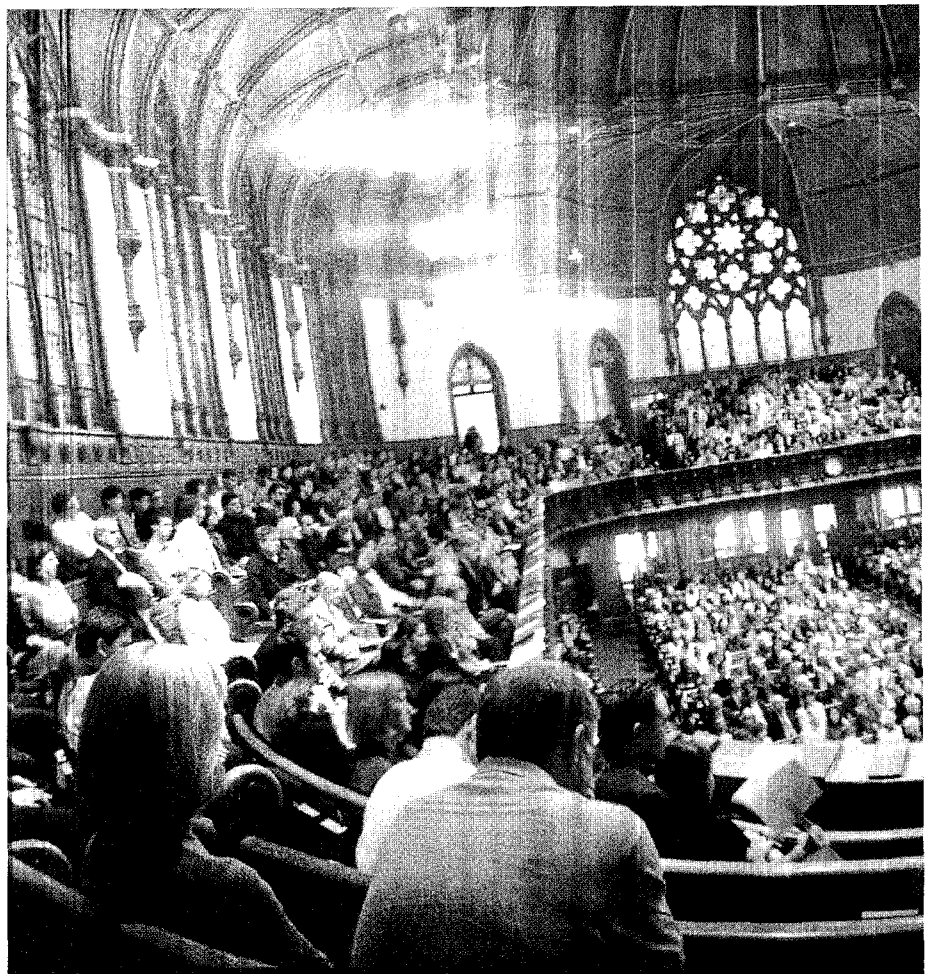
Grand Lido
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NEW YORK

In a city that once seemed aggressively dedicated to Mammon, the World Trade Center tragedy has served as a call to the faithful. Many are asking themselves—some for the first time—what they really believe.

BY HILLARY ROSNER



Deliver Us From Evil

IT WAS THE SORT OF GESTURE THAT WOULD have seemed corny before September 11. At Mass on a recent Sunday, Father Cassian Miles of St. Francis of Assisi, on West 31st Street, passed a tray filled with pennies around the church and asked each parishioner to take one. Consider its message, he instructed his congregation: In God we trust.

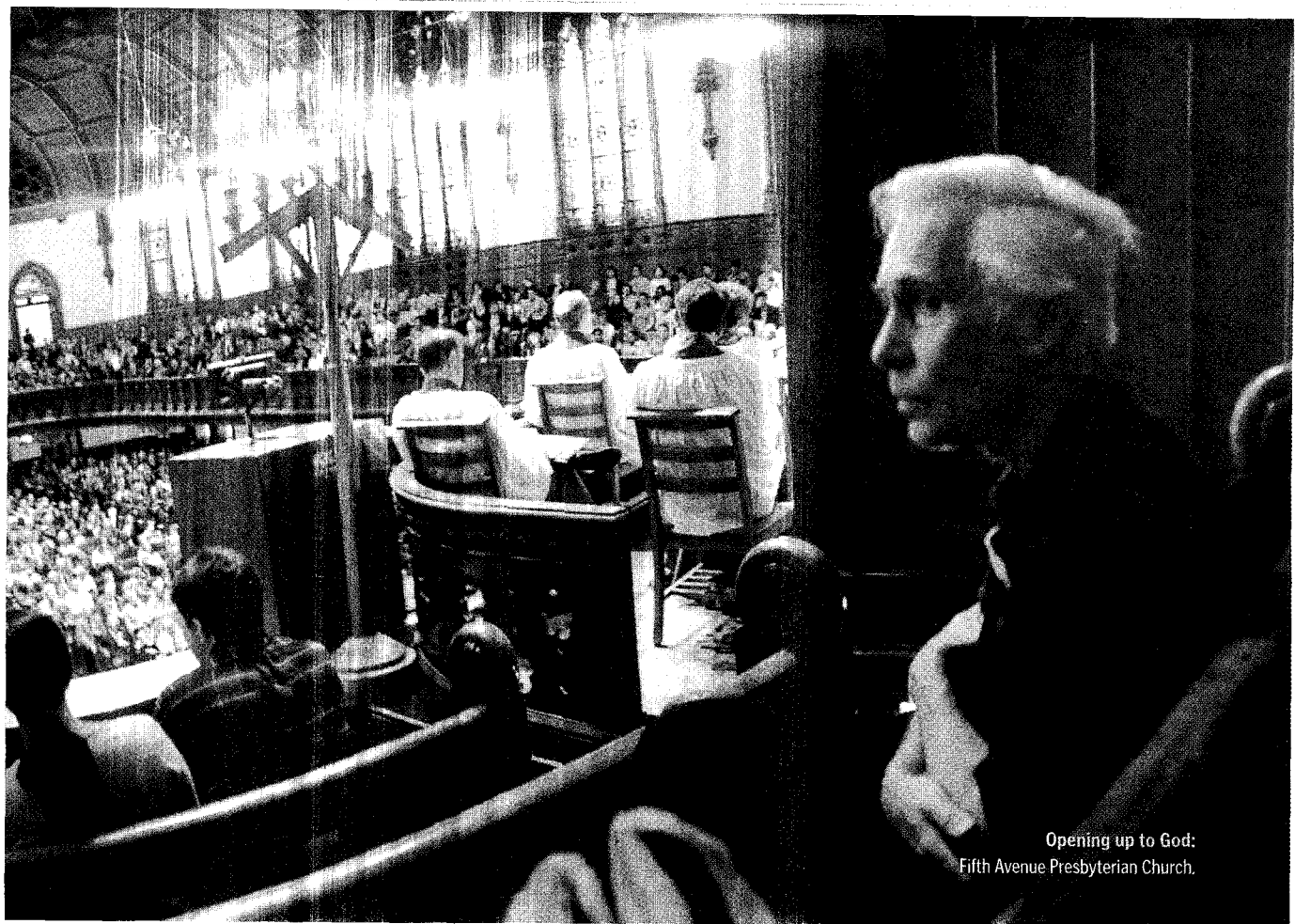
It's the basis of all Christian belief, Miles observes of the deceptively simple words inscribed on our currency. "No matter what happens, we have to trust the Lord."

No matter what happens are words that have a great deal more gravity for New Yorkers than they did seven weeks ago. Trusting in some higher power—and not just the mayor or the president—is suddenly important to a great many worshipers of secular success who have, for the better part of a decade, done pretty well, thank you, trusting largely in their own powers.

Since September 11, New York has become newly receptive to religion, a city awash in spirituality. Churches that normally see 600 people for Sunday services have reported crowds of up to 2,000. Many are still reporting increases of up to 50 percent. Synagogues were packed far beyond capacity during the High Holidays. At Brotherhood Synagogue in Gramercy Park, 50 new families—many of them couples in their thirties—have joined since then; Central Synagogue on Lexington Avenue predicts 125.

For a few days after the attacks, a profound sense of brotherly love seemed to be floating northward along with the smoke. Strangers wept together, standing speechless in front of makeshift altars of candles and flowers that appeared to grow out of the pavement. New Yorkers rediscovered the need to congregate—to share, to grieve, to shake our heads in disbelief. But many also discovered that there are other needs on-

PHOTOGRAPHED
BY SYLVIA PLACHY



Opening up to God:
Fifth Avenue Presbyterian Church.

ly religion could meet. Lesley Norman had always been turned off by strict religious doctrine and stayed away from church. But the Sunday after the attacks, Norman, a vice-president at a film production company who lives on the Upper West Side, accompanied a friend to Unitarian services. "I thought, why not?" recalls Norman, who attended—and later joined—the Unitarian Church of All Souls on the Upper East Side. "So I went, and I loved it. My own internal spirituality was always there, but this felt like it was time for a bigger communion."

NORMAN WAS HARDLY ALONE IN finding a way to fill that new need. "A lot of people have experienced a door flying open at the same time something slammed shut," says Ann Belford Ulanov, the Christiane Brooks Johnson Memorial Professor of Psychiatry and Religion at Union Theological Seminary. The central question, says Ulanov, is "What am I living for? What is the meaning that I'm finding that's assembling itself on the horizon of this catastrophe, and how can I make that actual?"

The Reverend Thomas K. Tewell of Fifth Avenue Presbyterian worried at first

that September 11 might turn people away from God. But he has seen the opposite. "So many people are open to God for maybe the first time in their lives," he says.

"It was an epitome of success to be up there in the Twin Towers, a dream of a career ladder, a life in which one worked extremely hard and enjoyed the fruits," says Rabbi Rachel Cowan of the Nathan Cummings Foundation. "People now have to say, What is the dream and what is the point? I've heard a lot of people asking that question."

Cowan, who conducted a memorial service for a victim of September 11, believes the large number of young people who died in the attacks will have a profound effect on an entire generation now forced to question their lives and decisions—to ask, What can I learn? "A different group of people is thinking about this at a different phase of their lives," Cowan says. "These are profound questions. It's not 'I'm scared, let me go to *shul* and get bonus points.'"

FOUR WEEKS AFTER THE TERRORIST ATTACKS, more than 1,000 New Yorkers sat transfixed in St. Bartholomew's church. Buttoned-down executives and untucked women in head scarves reached across

pews and shook hands with conservative-looking elderly couples, baggy-panted uptown boys, the H&M set. "I'm Susan." "Nancy." "D'Angelo." "Seven." They made eye contact and smiled.

"Dear God, weave our hearts and minds together," Marianne Williamson began once the choir had finished. "Save our nation and save our precious world. We pray tonight for miracles, and we open our hearts to receive them."

Over the next two hours, the New Age spiritual leader drew from the Bible, Martin Luther King Jr., Albert Einstein, Alcoholics Anonymous, and Gandhi; she spoke of "the angels that live in each of us," the importance of loving our enemies, the need to "up the dosage" of spiritual medicine in order to save the human race. She entreated the audience to surround the city of New York with a divine shield of love, to make the world "vibrate at a level of love so high that nothing not love can touch it," and to place the terrorists in "holy quarantine."

"Every time you think of bin Laden, place around him a diamond egg," Williamson said with earnest conviction. "The hate-filled thoughts and plans that might emanate from his consciousness can't get past the eggshell because it's a

hard substance. But at the same time, the diamond light shines back upon him to heal him." Finally, she led the audience in a guided meditation, calling forth "the gorgeous elixir of the love of God" to heal the planet.

It was just what her teary-eyed crowd, struggling with helplessness, was seeking: a response to the unaccustomed self-consciousness of being the object of hatred. While more traditional theologies may not be as patently reassuring about the power of projection, they address the same sense of the potency of evil, a concept many sophisticated city dwellers wouldn't have referred to without an ironic twist in August. "We're not used to the scale of the evil, and it's got people looking for answers," says Reverend Lindley G. DeGarmo, a pastor at First Presbyterian Church in the Village. "All the great religions have wrestled with those ultimate questions, so there's expertise there—but they're not necessarily easy answers."

AS THE WEEKS PASS, THE HORROR OF THE Trade Center collapse has yielded to a growing anxiety that the terrorist attacks were a carefully planned and executed rebuke to our consumer-driven, status-obsessed society. "We are a very blessed people," says Dr. Arthur Caliendo, senior minister of Marble Collegiate Church on lower Fifth Avenue. "We're the wealthiest country. We have unbelievable freedom. We have everything imaginable materially. And we're arrogant. We complained about everything."

"There are people down at ground zero who say this is the work of God or it's God's wrath," says the Reverend Tom Synan, priest associate at the Upper East Side's Church of the Heavenly Rest. "One said the only thing different between New York and hell is that New York is surrounded by water. People like that need to go home. The work that's going on now at ground zero—there's the work of God. People of every faith, tradition, you name it, all working together for the greater good. The brilliant evil has since been met and is being overcome now by the greater power of love."

"When Falwell and Robertson glibly say, 'Well, the United States is being punished for all of our liberal views,' " the Reverend Tewell said in a September 23 sermon, "they are basically saying that if America is good, God will bless us, and if America is bad, God's protective covering is taken away. And I say, as lovingly as I can, that's bad theology."

Many mainstream pastors are struggling to revive the fighting faith of Cold War religious leaders like Reinhold



FAITH HEALING: Above, Seth Castleman; right, Marianne Williamson on a monitor at St. Bart's.

Niebuhr, who combatted Communist ideology with a humility grounded in original sin.

We did not cause the terrorist attack to happen, Caliendo says—but that doesn't mean we shouldn't use this as an opportunity to redefine ourselves in the face of the fundamentalist challenge. "It's a call to humility and to grace. What are we doing with what we have? Are we appreciating it and making sure the rest of the world gets to the point where they can have what we have?"

"The refrain I keep coming back to is that the Chinese word for crisis has two word-pictures—one for danger and one for opportunity," says the Reverend Forrest Church, pastor at All Souls. "I feel very strongly that the universalist faith we proclaim must be now embodied with the same vigor and passion that those who have a more divisive and fanatical fundamentalist faith power their own beliefs by. So I have become, to the extent that one can be, an Evangelical Unitarian."

Imam Feisal Abdul Rauf, of Farah Mosque in TriBeCa, applauds the return to faith he's seeing—whether or not it's his own faith. "We assert that salvation can be found outside our own parochial tradition," says Rauf. "So it is good to see people attend their church. It's symbolic of a

recognition that there are values that are more important than material values."

RELIGIOUS HISTORIANS GENERALLY POINT TO 1965 as the year that attendance began to decline in American churches and synagogues, fueled by an explosion of competing ideologies and a potent suspicion of institutions of all kinds—the same cynicism the national media now seems so intent on convincing us is a relic.

"There was a spike in attendance at religious services in the fifties and early sixties, a direct response to the Cold War," says Randall Balmer, professor of American religion at Columbia and Barnard. "There was a sense that we as Americans had to present a united front against the evils of godless Communism. The American response to the terrorist attack has been portrayed relentlessly by the president and his surrogates as a crusade of good against evil. To the extent that that resonates with people, they will be religiously active themselves."

Some of the city's clergy have discovered a more immediate wellspring for a renewed sense of mission. Rabbi David Woznica found himself with few answers for a woman who had lost more than 70 co-workers in the World Trade Center. "She asked, 'Why wasn't it me?' and 'How am I supposed to go on?'" says

Woznica, executive vice-president of the Los Angeles Jewish Federation and scholar-in-residence at the 92nd Street Y. "I remember holding her, crying with her. I know some people would have responded that God was protecting her. But what does that mean? That he wasn't protecting the other people? If she felt that, I wouldn't dissuade her. But theologically, it's hard to accept."

For Woznica, it is crucial to understand that there is evil in the world. "When religion is defined exclusively by ritual and not by moral behavior, we have done a terrible disservice to religion." So Woznica feels hatred is an appropriate emotion right now (but he's careful to point out that it must not become obsessive). "In the Psalms, there is a line that says, God loves those who hate evil. There are times when it's appropriate to hate people who do evil."

ANDREA DUDROW, A SECULAR JEW who moved to the Lower East Side from San Francisco in August, could count on one hand the number of times she'd been to temple in her 29 years. But on Rosh Hashanah, six days after the attacks, she headed to services with some family friends. "Everything I came to New York for—the energy of it—seemed to be missing after the tragedy," she says. "So it was nice to go to a community where people were feeling warmly emotional."

For atheists and agnostics who wanted to feel connected, the absence of any nonreligious communal grieving—and the frequency of "God" rolling off the tongues of their friends and neighbors—

created a stark sense of isolation. "I definitely feel jealous of religious people right now, I have to say," a writer who describes herself as agnostic confessed at the end of September. "I feel this sense of longing, like I'm missing out on something. For those who don't belong to a major religion, Starbucks and Barnes & Noble don't really do the trick."

"We couldn't think of anywhere else to go," says Anne Brandenburger, an interior designer who has been commuting from Greenwich with her husband and two children, 12 and 14, to attend services at the Unitarian Church of All Souls—after an absence of more than ten years. "It dawned on me that there was nowhere else to go but back where we hadn't been in a while."

All Souls, which received triple its usual attendance levels the first few Sundays after the attacks, is still experiencing a 50 percent increase. The church's development office is fielding fifteen requests a week from people interested in joining the congregation; 40 have already become members.

"People seem to be taking their own spiritual temperature," says Forrest Church. "They're reexamining their lives, their priorities, and in a strange way they're contemplating their own obituaries. I've heard this a number of times. They're contemplating not just what life means but what meaning they are bringing to life."

"I repeat as a mantra here that the purpose of life is to live in such a way that our lives will prove worth dying for," says Church, who used his October 7 sermon to meditate on "the wonder of be-

ing"—something he believes any religion must inspire in its faithful. "God is our name for the gift that can't be named, the proof that can't be checked, the power and the purpose that we will never parse," he told his multid denominational congregation. "The terrorist attack disproves the existence of God no more than it disproves the existence of love or the existence of goodness. What it does is to remind us once again, first of all, how precious life is and how fragile, and then of the inestimable worth that love and goodness both possess."

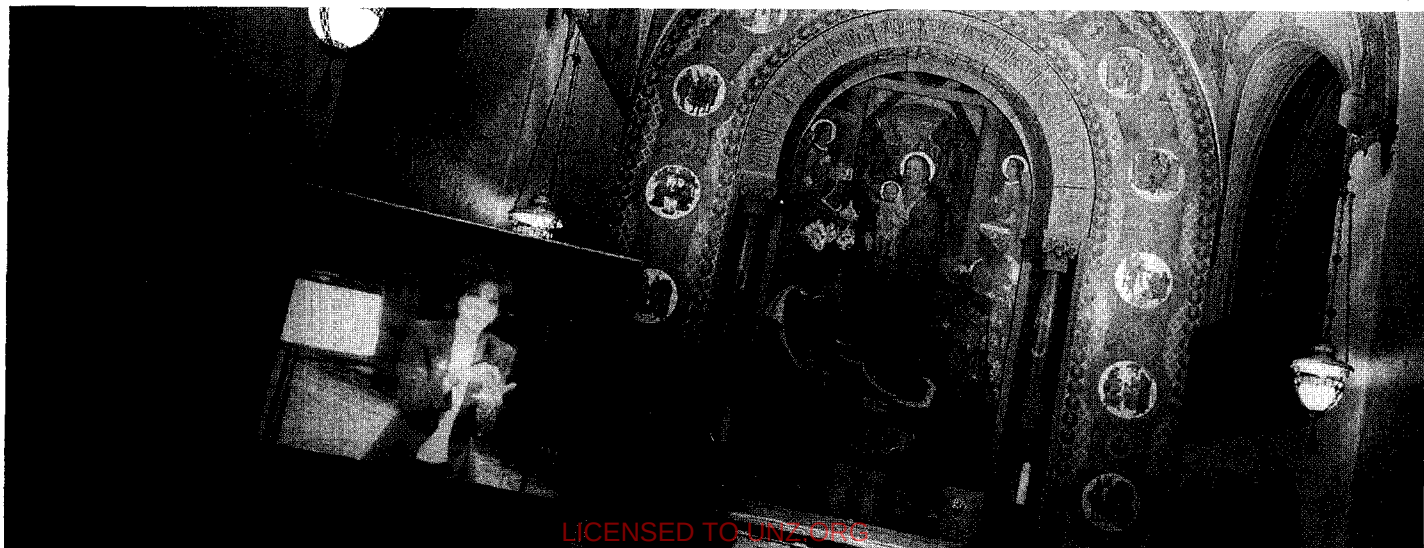
FIVE MINUTES BEFORE THE SECOND TOWER collapsed, Robb Gordon and his colleagues at the American Stock Exchange fled through the back door onto Greenwich Street, hurrying in the mid-morning twilight through ankle-deep debris. Then there was a booming noise and Gordon looked behind him to see a massive black cloud. He ducked into a bar with his friends, only to watch the cloud of debris scud past moments later. A firefighter stumbled down the street and collapsed in front of the bar, struggling out of his equipment.

"You really felt you were in hell," Gordon says. As he left the bar and made his way south again, he recited to himself the familiar refrain of Psalm 23: "Yea, though I walk through the valley of the shadow of death, I will fear no evil: For thou art with me."

"You see it, feel it, smell it—but you think, this is impossible," says Gordon, a Reform Jew. "Is this how it all ends? Is this what's supposed to happen? You pray."

When his office relocated temporarily

"I definitely feel jealous of religious people right now," a writer who describes herself as agnostic confessed. "I feel like I'm missing out on something. Starbucks and Barnes & Noble don't really do the trick."



to Philadelphia, Gordon packed a Torah scroll in his suitcase. Since then, he's been talking to his rabbi, Peter Rubinstein, about Jewish mourning rituals, which call for several stages of mourning; the third began at the 30-day mark. "The period of reflection begins now," says Rubinstein, of Central Synagogue. "People begin to ask the larger questions. How do I live with uncertainty? How do I make sense of moving from this extraordinary period of prosperity and ease to where I have to be careful about where I walk and where I fly?"

"People are going through a real spiritual transformation," says Seth Castleman, a practicing Jew and Buddhist who teaches meditation in city prisons. Castleman volunteered round-the-clock in the weeks after the 11th, offering his services as a spiritual counselor at Chelsea Piers to families of victims and at ground zero to the firefighters and other rescue workers. Besides bearing witness to the grim details of the clean-up effort, he's seen deeper personal crises taking place. Young volunteers doling out coffee and gloves to rescue workers say they feel a deep sense of purposelessness in returning to their regular lives

woods. If you come out too quickly, you'll just be in the neighboring village. You have to stay in the woods for a long time."

New Yorkers are not used to going to the woods. Survival here has always required a different skill set entirely; "personal journey" has tended to involve a day at a spa. Will New York ever become a city of Mother Theresas? It's hard to envision. So just how far can "love thy neighbor" truly go here? What happens when your neighbor steals your cab on a rainy night? "We have to live in the world, and we aren't all going to be monks and nuns living in caves," admits Castleman. "We're also material beings. It's not so much about rushing to the answer as about staying with the question. The karma of an action doesn't come from the results; it comes from the question. One can be a fully enlightened stockbroker and really bring wisdom and kindness to brokering stocks."

Tewell agrees. "What I'm seeing is a change in people's priorities, that they want to make a difference instead of just making money. That they would take some of their time and start to do volunteer work or invest in charitable organizations that make a difference in this city. That could be lasting."

rations into other Eastern spiritual practices—these were the outlets through which some grasped at a notion of inner life. "There has been for a number of years a spiritual interest which has nothing to do with church," says Caliendo.

"There was a reaction to the prosperity and opulence of the nineties," says Rubinstein. "People have been asking, Is this all there is? There were larger spiritual movements which were already at work. There was an increase in attendance at services over the years, a willingness to be involved in social-action programs, a search into matters of meditation."

"I don't think you want to talk about the spirituality of the moment without saying the ball was already on the tee," says the Reverend Daniel Paul Matthews, rector of Trinity Church, who believes the quest that was already tak-



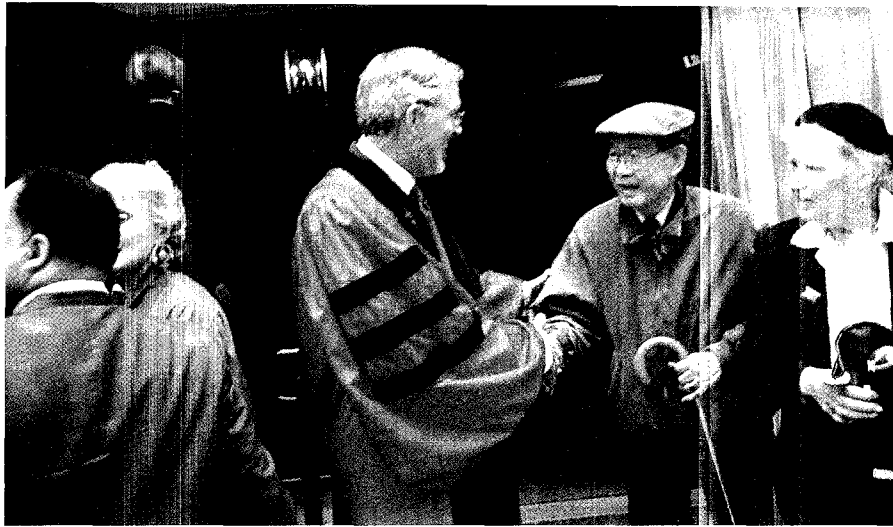
"I hope that people in our church were prayed-up enough to get through this," says the Reverend Calvin O. Butts. "Now we have to get the men and women coming for the first time into spiritual shape."

and no longer find meaning in their relationships or their jobs.

"We think about change in our life as crossing the street," says Castleman, who often speaks in parables. "Once you step off the curb, the object is to get to the other side as quickly as possible. But on the personal journey, you have to go into the

THE SEPTEMBER 11 ATTACKS SENT PEOPLE scurrying to worship, but for many the tragedy was simply a catalyst for something already under way. The excess and materialism of the nineties left many New Yorkers longing for greater meaning: The obsession with yoga, the rising popularity of meditation, the explo-

ing shape has been "capped off with this enormously complex and evil-filled reality. That gives the spiritual quest legs. It gives it a momentum, an earthiness, a gutsiness, a concreteness, where maybe heretofore some of the people were thought to be a little light-headed to seek spirituality in such a material world."



ALTAR BOYS: Right, Forrest Church on the steps of All Souls; below, Robb Gordon does a mitzvah with Habitat for Humanity.

Lesley Norman agrees. "To be honest, I was ready for this," she says, admitting she would never have gone to church under normal circumstances. "The church showed up. Things have a way of doing that when you're ready for them."

THE EXTENT TO WHICH INTEREST in religion and spirituality will continue apace over the coming months, or even years, may depend much on the role religious leaders adopt. Many view this as a challenge that they must live up to. It's a window of opportunity not only to counsel people through crisis but to re-strengthen community, reintroduce faith into daily life, and help shape the future of the city.

"I hope that many people in our church didn't walk into this without some armor, some reserves to help them through it," says the Reverend Calvin O. Butts, pastor of the Abyssinian Baptist Church in Harlem. "I hope they were prayed-up enough to get through this. Now we have the opportunity to take some of the men and women who are coming for the first time, to begin to get them into spiritual shape."

Butts, a longtime opponent of the mayor, stood side by side with Rudy Giuliani—after a warm embrace—during the prayer service at Yankee Stadium and in the days that followed. Butts, who is as surprised as anyone at his newfound alliance, believes unity is the key to spiritual rebirth. "People of faith have to work extra hard here to capitalize on the unity that has been established in New York," he says. "If the clergy and men and women of God don't think it's possible, then what hope have we? I'm saying yes, it's pos-

sible. It's got to be possible."

"Good intentions are not going to sustain it," says Tewell. "What the church offers is a community to help keep you accountable, to change your lifestyle, to know where and how you can make a difference, to make it bite-size and digestible."

As Al Qaeda and the Taliban seek to rally the Muslim world to take up arms in the name of their religion, some people who describe themselves as religious are feeling uneasy. A member of Brotherhood Synagogue questioned the logic of raising his children into something so potentially divisive. "He questioned what he was doing in synagogue," recalls Rabbi Daniel Alder. "He was feeling that religion divides people, that it contributes to wars. Is that what he wants to pass on to his children?"

"The U.S. historically has undergone great awakenings, a couple in each century," says Georgette Bennett, president of the Tanenbaum Center for Interreligious Understanding. "Unfortunately, each one of these has ushered in a period of xenophobia and nationalism and all kinds of stuff that is not good."

When people turn to religion, says Bennett, there is on the one hand an element of resistance to prejudice and demonization. "The Abrahamic religions hold in common the notion that every human life is precious, the ideas of caring for the stranger, hospitality, human rights. That's the stuff that is really at the heart of the great religions. But of course these things get distorted when they get politicized."

Alder and other clergy are taking pains to dissociate themselves from any form of fundamentalism, and are advocating the importance of inclusiveness. "The Bible wasn't written as a history textbook but as a moral," says Alder. "The moral is that we're all brothers." ■

JO MALONE

LONDON

FALL IS THE TIME
FOR SMALL INDULGENCES

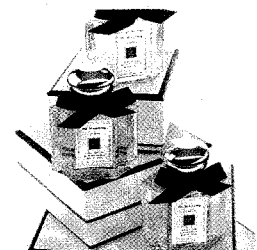
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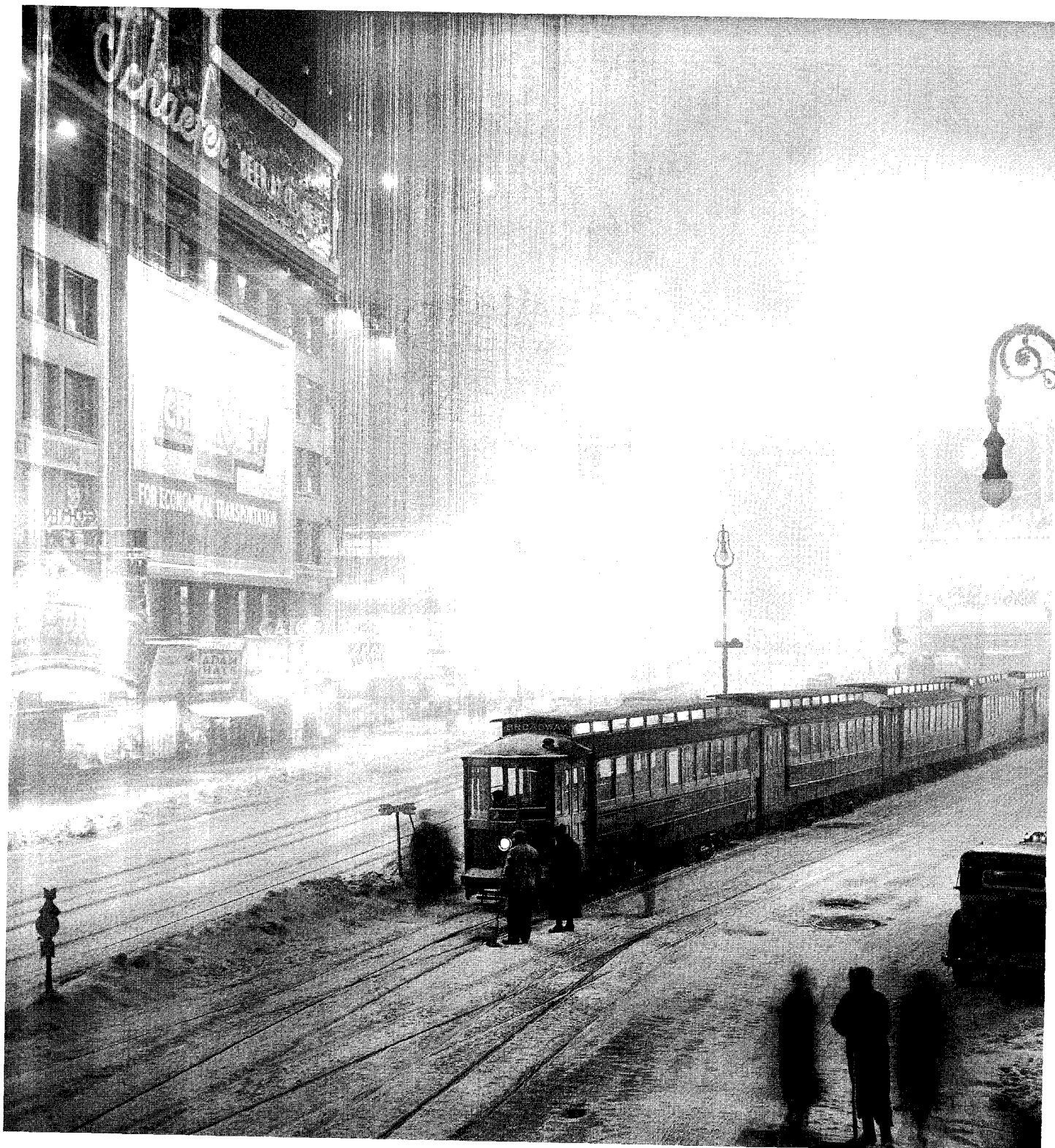


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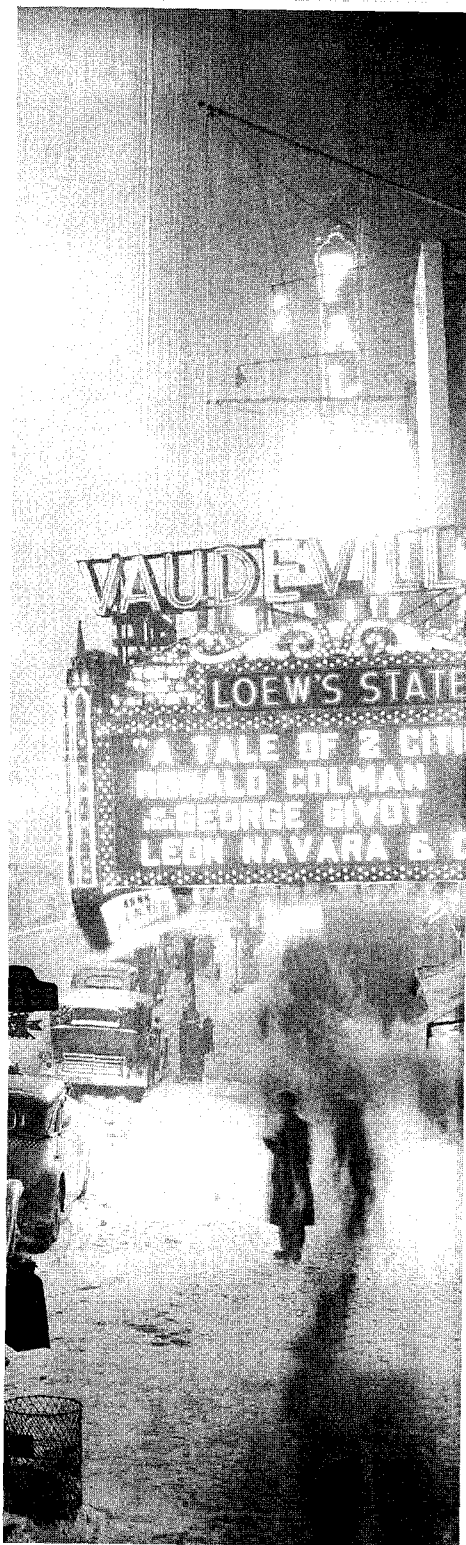
January 19, 1936

A streetcar named stuck: Depression-era public transport grinds to a halt at West 45th Street in Times Square during a snowstorm. With winds of up to 100 miles per hour and record levels of sleet and snow, the storm caused five deaths from heart attacks and accidents.

New York is rebuilding. But in a sense, New York is *always* rebuilding. These images, culled from eight decades of the *Daily News*, remind us of all that's changed—and all that stays the same.

THE WAYS WE WERE

Most of the time, this city is as comfortable as breathing, as familiar to us as any picket-fenced middle-American town. But then, suddenly, there's a siren, a crowd of people looking up, a movie star alighting from a limousine, an eruption of shouting down the block. And New York, which an instant before might have seemed like a sitcom in re-runs, becomes an epic, all the more compelling because we, as New Yorkers, have a stake in its outcome. Just a few weeks ago, we lived through an event of such horror and vividness that it will change forever the way the city is viewed. But the selection of images on the following pages, taken from *New York Exposed: Photographs From the Daily News*, a remarkable book of images culled from eight decades of *Daily News* archives, remind us that public drama and public tragedy have always been a part of life in New York. The images are beautiful, awesome, uncanny. It's a city you'll recognize.



1938

Canoodling with class: Debutante Brenda Frazier steals a kiss at her coming-out party at the Ritz-Carlton. In a six-month period, she appeared in 5,000 articles as well as on the cover of *Life*. After two failed marriages and problems with alcohol and pills, she died a virtual recluse in 1982. Photograph by Joseph Costa.



September 16, 1920

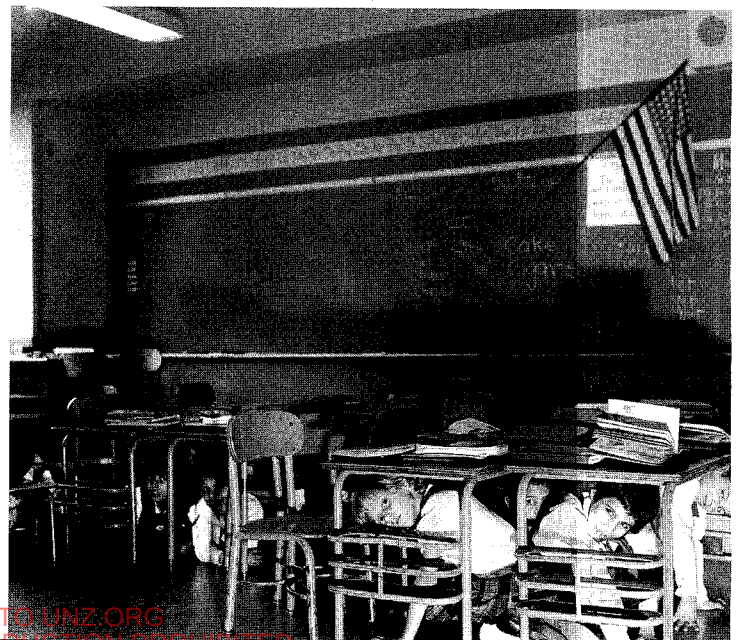


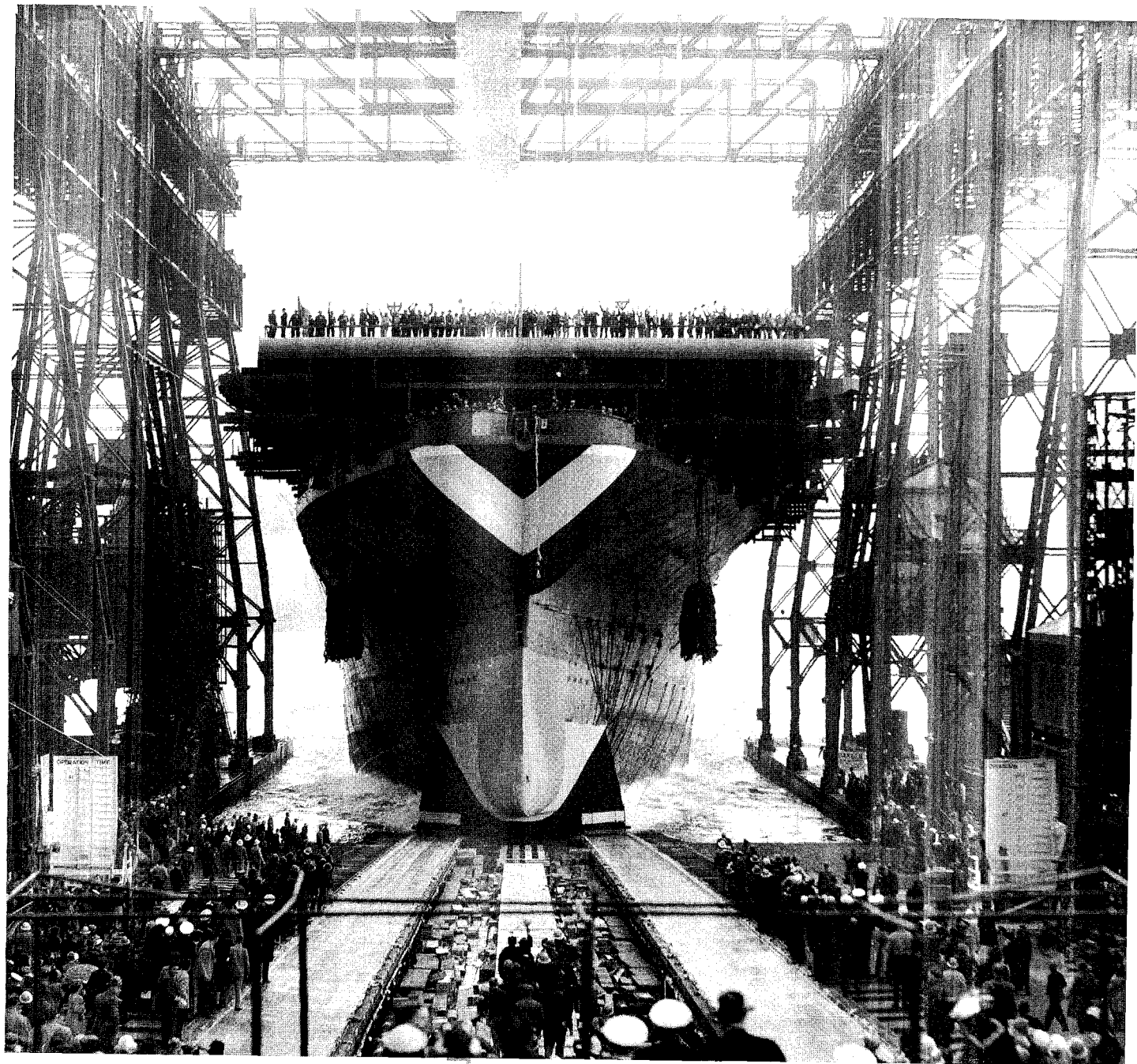
The fire last time: The country's financial center faces attack when a buggy bomb explodes outside the headquarters of J.P. Morgan & Company at 23 Wall Street. The blast killed about 30 people, injured more than 400, and left marks on the building that are still visible. There was anarchist unrest at the time—as well as a wholesale roundup of radicals in response to the “Red Scare”—but the crime was never solved. Photograph by Ed Jackson.



October 1962

Desk work: Schoolchildren at P.S. 58, at Smith Street and First Place in Brooklyn, take part in an air-raid drill during the Cuban Missile Crisis. At the time, officials tried to reassure Americans that the procedure—the so-called duck-and-cover—would protect them in the event of a nuclear attack. Photograph by Paul Bernius.





May 5, 1945

Shape up to ship out: The USS *Kearsarge*, a 27,000-ton aircraft carrier, launches from the Brooklyn Navy Yard. To finish the war in the Pacific, workers kept churning out warships even as the tide turned in Europe. Another aircraft carrier had just been launched the week before.



August 1927

Tunnel vision: The city excavates Sixth Avenue in Greenwich Village to put in a new subway line. New York's subway system launched in 1904 with the IRT (Interborough Rapid Transit)—it ran from the Brooklyn Bridge to Grand Central Terminal, west to Times Square and north to West 145th Street—but took off in the thirties when the Sixth Avenue and Eighth Avenue lines were added. Photograph by Herbert McCory.



September 26, 1961

Jealous guy: Critically injured, James Linares lies in the arms of Josephine Senquiz on the stairs inside her apartment building at 992 Southern Boulevard in the Bronx. Her husband, Henry Senquiz, admitted shooting Linares in a jealous rage. Photograph by Alan Aaronson.



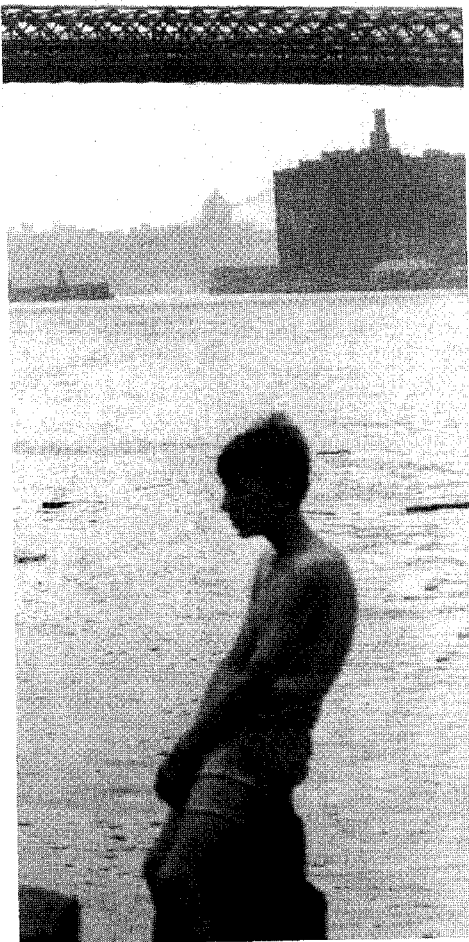
March 19, 1942

On the edge: Edna Egbert fights with police as they try to prevent her from jumping off the second-story ledge of her home at 497 Dean Street in Brooklyn. They distracted her until a safety net had been set up, then pushed her into it. Egbert was taken to Bellevue, and the crowd of 600 dispersed. Photograph by Charles Payne.



[July 1935

Diver down: Days before the Fourth of July, kids cool off by diving into the East River from a pier on Grand Street. In the background is the Williamsburg Bridge. Photograph by Gordon Rynders.



Calm before the crash: The night before the stock-market crash that touched off the Great Depression, the city's high society, including Mrs. Cornelius Vanderbilt (center, above the aisle), gathered in the "Diamond Horseshoe" boxes at the Metropolitan Opera, then at Broadway and 39th Street. Even as the economy began to crumble, the high life went on as normal, and pages of press focused on the "famous Four Hundred." Photograph by Harry Warnecke.



June 22, 1938

Boxing day: The crowd at a Harlem bar on 135th Street celebrates after heavyweight champion Joe Louis knocks out Max Schmeling in the first round at Yankee Stadium. The 124-second KO touched off wild celebrations in the African-American community as well as in the Jewish community, because Schmeling had been promoted as a symbol of the Nazi regime.

October 28, 1929



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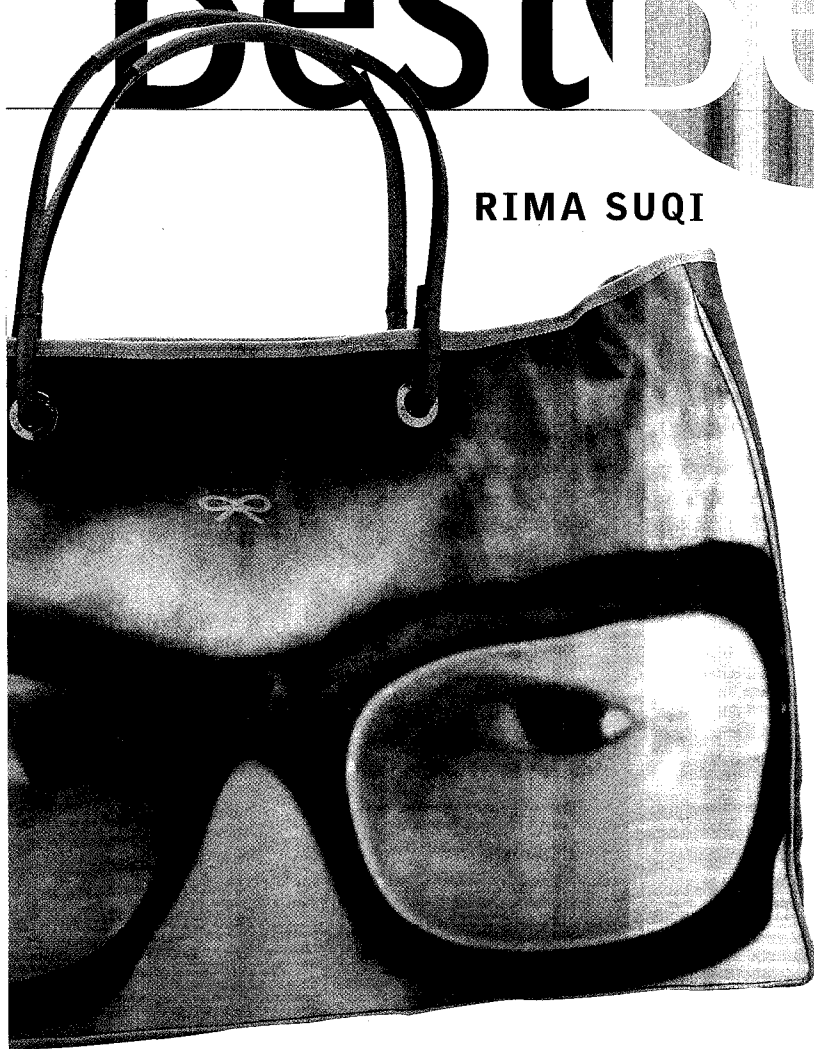
NEWYORKMETRO.COM



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Best Bets

RIMA SUQI

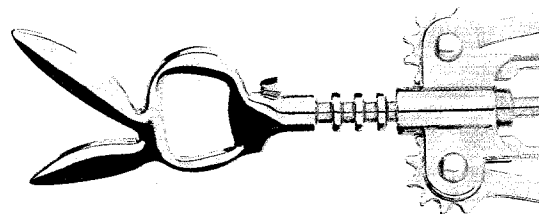


Heavyweight Crew Forget baby tees—most women need T-shirts that fit grown-up bodies. These from Lilla P come in ten colors, with either three-quarter-length or long sleeves and your choice of crew, scoop, or V-neck. All are pre-shrunk (\$28 to \$35).

► **SAADA**
1159 Second Avenue, at 61st Street/212-223-3505

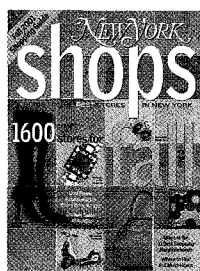
Photo Op Your first solo show: For the next six months, Anya Hindmarch will take any photograph you bring her and put it on a tote (\$225) or evening bag (\$195). Prints are best, but Polaroids and jpegs will also do. Work takes about nine weeks.

► **ANYA HINDMARCH**
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115 Greene Street/212-343-8147
www.beabag.com



Royal Screw-Up Playboy's corkscrew is one of the best reasons we've seen to graduate from Bud to Bordeaux, but the bunny-shaped top will open a beer bottle when you're reliving your frat days. And this is one bunny you won't have to hide when mom comes over (\$18).

► **NICE HOUSE**
117 Perry Street/212-675-7509



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 888-860-2319 (\$4.99 plus \$2 shipping and handling).

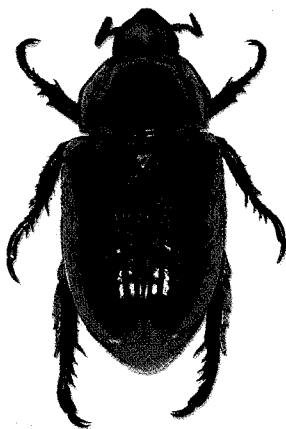
Puppy Love Little Fido's sprouting razor-sharp teeth, and you're getting battle scars. You could just give him a bone to chew on, but this puppet's cuter—and sufficiently padded to protect your fingers during his snippiest moments (\$9).

► **FETCH**
43 Greenwich Avenue/212-352-8591



POUL BECKMANN

Living Jewels



PRESTEL

Beetle Mania Bugs on your coffee table aren't necessarily a bad thing. The proof: *Living Jewels: The Natural Design of Beetles*. The book has 108 critter pictures, all shot on white backgrounds to emphasize the amazing colors (\$39.95).

- **BORDERS BOOKS MUSIC CAFE**
461 Park Avenue, at 57th Street/212-980-6785
- **NEW YORK BOTANICAL GARDEN**
East 200th Street and Webster Boulevard, the Bronx/718-817-8700
- **CRAWFORD DOYLE BOOKSELLER**
1082 Madison Avenue, near 81st Street/212-288-6300



Tray Facile This tray-and-glasses set, designed by Yves Behar, solves the tipsy hostess's perennial problem—how to get the drinks from the bar to the coffee table. The glasses are suspended in snug slots en route, and when you put them down, the tray drops to the table. In two sizes, small (for shot glasses, \$80) and large (pictured, \$120).

► **TOTEM**
71 Franklin Street/212-925-5506/www.totem.com

Drugstore Cowboy

T

Would you lava massage? If checking into Oasis for a day isn't in your budget, check out these ways to find bliss in your own bathroom.

THE HOLIDAY SEASON hasn't even started, and you're already beat. Bruce Schoenberg and

his wife, Marti, owners of the **Oasis Day Spa** and the soon-to-open **Oasis on Park**, are known for their mean lava-stone massages. But they understand your thrifty, homebody impulses. Here are Schoenberg's suggestions for turning your home into a treatment center without going farther than your corner **Duane Reade**.

- Soak your aching feet in a warm bath of **Swan Epsom salts** (\$2.99 for eight ounces). Follow up with an exfoliating scrub using an inexpensive buffer to get rid of dead skin (**Beauty by Me**, \$3.79). Finish by massaging a heavy moisturizer (**Neutrogena Hand Cream**, \$4.49) into your feet to help eliminate toxins and relax your whole body.

- Prepare a hot bath with extra-foamy bubble bath. **Calgon** (\$4.99), which is particularly sudsy, is one of Schoenberg's favorites.

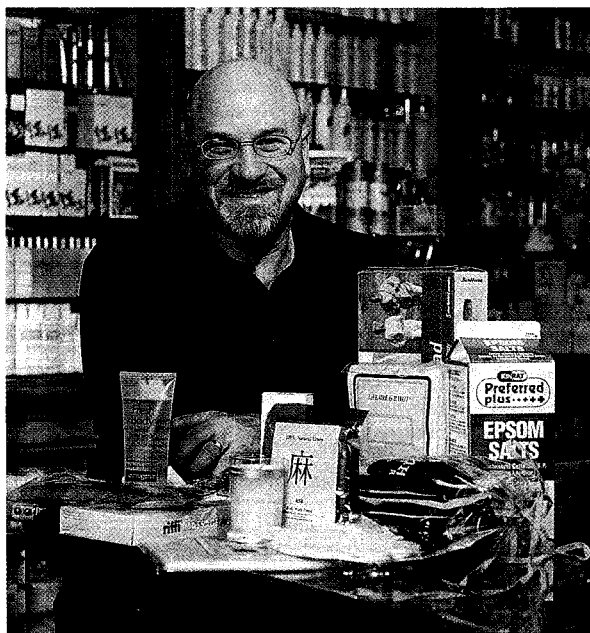
- With a loofah mitt (**Elementals**, \$1.99), apply fresh herbal body wash. **Neutrogena** and **Claire's Herbal Essences** both smell great (\$5.99 and \$4.76) all over the body.

- Put a relaxing blue-gel eye mask (**Le-Claire Bayot**, \$19.99) in the fridge for an hour and then place it on your eyes for ten minutes.

- Prepare a warm cup of chamomile tea (**Celestial Seasonings**, \$2.99) and curl up on the couch with a great book.

- Before bedtime, apply a rich moisturizer (again, the Neutrogena) on both hands; immediately put on an old pair of gloves and go to bed.

And maybe the best thing about



The frugal spa-tician: Bruce Schoenberg and the basics.

making your home into a spa is that you get to decide what to put on the CD player; why suffer Yanni? You're trying to relax.

AMY LAROCCA

Picks of the Week

C.I.T.E.'s clearing lots of samples of its cutting-edge clothing and accessories. Sale-priced accessories are \$15 to \$20; clothing is \$50 to \$1,500. 108 Wooster St. (212-431-7272); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. noon-6; 10/17-11/17.

Devereux-Ferguson's luxe, traditional throw pillows are all down-filled and made of top-end decorating fabrics. At the sale, they're up to 75 percent off,

from \$45 to \$150. 304 W. 90th St., apt. 1R (212-362-3761); cash and A.E.; Fri. 10-8, Sat. 9-6; 11/2-11/3.

Michelle Roth's wedding dresses and accessories are at least 75 percent off. Gowns are \$499 to \$2,200. 24 W. 57th St., near Fifth Ave., second floor (212-245-3390); A.E., M.C., V.; Sat. 10-5; 11/3.

S. Feldman Housewares is having a cookware and knives sale, just in time for the holidays. Pieces from Le Creuset, Calphalon, and All-Clad are 20 to 50 percent off. 1304 Madison Ave., near 92nd St. (212-289-7367); A.E., M.C., V.; Mon.-Sat. 9-6, Sun. 11-5; 11/3-11/21. ■

SEND SALE ANNOUNCEMENTS TO:

nymysales@primediamags.com four weeks before the sale starts or write to S&B Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570.



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 (\$4.99 plus \$2 shipping and handling).

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Amélie

Opens November 2

Jean-Pierre Jeunet, the director behind *Delicatessen* and *The City of Lost Children*, not to mention *Alien: Resurrection*, returns with this long-awaited epic about a sweet café waitress who solves everyone's problems but her own. (See Peter Rainer's review, page 70, and Ben Kaplan's interview with the director, page 78.)

Theater

Elaine Stitch At Liberty

Opens November 7

Someone must've wished her luck:



Stitch (pictured) actually did break a leg recently. But the irrepressible Broadway star is nonetheless going on for this show's full run. Expect an evening of song and reminiscence, co-written with John Lahr and directed by George C. Wolfe. (See listing, page 85.)

Art

Editions/Artists-Book Fair '01 & Fine Art Print Week
Opening November 1

Over 100,000 prints, including a Rembrandt and a Miró (pictured) will go on sale beginning November 1 at Fine Art Print Week. More than 30 museums,

galleries, and auction houses will be participating. (For info, visit www.printdealers.com). On the same day, Editions/Artists-Book Fair '01 will showcase the most recent prints, multiples, and artists' books. (At Brooke Alexander, 59 Wooster Street, and Deitch Projects, 76 Grand Street.)

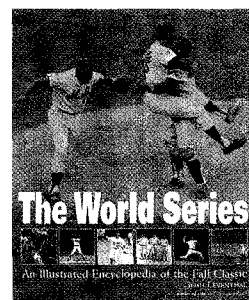
Best of the Week

Books

The World Series: An Illustrated Encyclopedia of the Fall Classic
By Josh Leventhal; Black Dog & Leventhal; \$29.98

Crammed with photos chronicling the Series year by year, game by game,

Bronx dynasty by Bronx dynasty, this volume is the perfect diversion for those moments this week when you aren't watching the Bombers go for their twenty-seventh championship. In bookstores now.



Restaurants

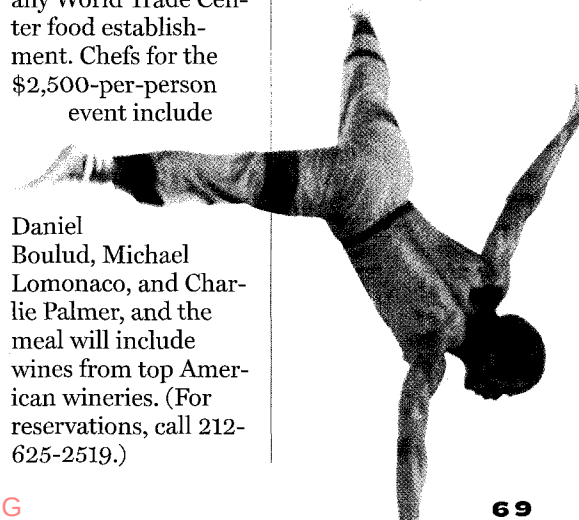
Raising a Glass for the Windows of Hope Family Relief Fund
November 7 at Tribeca Grill

It will set you back even more than dinner at Ducasse, but the money raised goes to Windows of Hope, benefiting families who lost loved ones at any World Trade Center food establishment. Chefs for the \$2,500-per-person event include

Dance

Garth Fagan Dance
Begins October 30

Garth Fagan, who won a Tony for his *Lion King* choreography, comes to the Joyce Theater for an evening of dance that merges ballet and Afro-Caribbean movement. (See listing, page 101.)



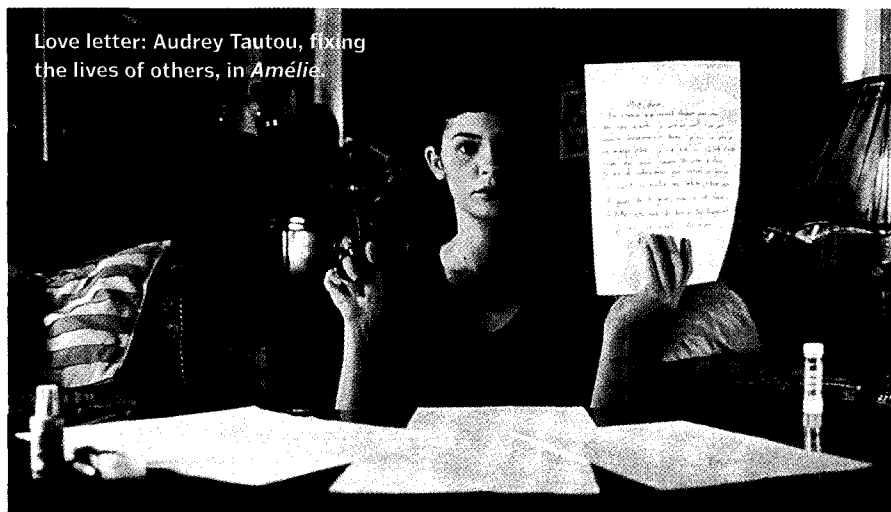
Daniel Boulud, Michael Lomonaco, and Charlie Palmer, and the meal will include wines from top American wineries. (For reservations, call 212-625-2519.)

Skin Deep

Jean-Pierre Jeunet's *Amélie* has all the ingredients of a romantic comedy—except a deeply felt romance; the Coen brothers do the noir thing again.

THE FRENETIC WHIMSY OF *Amélie* begins with its very first frame and rarely lets up. Director Jean-Pierre Jeunet, who also co-wrote the script with Guillaume Laurant, has a style that might be described as hypercaffeinated romanticism. He doesn't make action movies, exactly, but he's in love with velocity and the ways in which he can splinter a story into glittering shards. Most directors who work like this tend to be in their twenties and rock-video-trained; the short-attention-span stylistics are a way of seeming hip—i.e., commercial. But Jeunet, who is in his late forties, has made movies this way from the start, with 1991's *Delicatessen*, and, later, *The City of Lost Children* (both co-directed with Marc Caro), and even, to an extent, *Alien: Resurrection*, his misguided attempt to go Hollywood. Early on, Jeunet did indeed put in his time making TV commercials and music videos, but I don't get the sense, as I do watching films by the MTV generation, that his speed-freak aesthetic is opportunistic. It's just how he sees things, in the same way that the animation of, say, Tex Avery or Chuck Jones matches up with how they imagine the world. As it happens, Jeunet, who used to review animated movies for French magazines, often seems to be playing out his frolics as live-action cartoons. He's a dervish of inventiveness, which means that his movies are both exhilarating and exhausting.

Amélie is, in substance if not in style, far more accessible than his other films. (It's one of the biggest hits in French film history.) Its heroine, played by Audrey Tautou, is a 23-year-old waitress in a Paris café who lives alone and sees as her



Love letter: Audrey Tautou, fixing the lives of others, in *Amélie*.

mission the rescue of those who are disappointed by life: At work, she plays matchmaker; she uncovers beneath her apartment's floorboards a box of knick-knacks hidden away by a boy who lived there 40 years ago, and vows to find him and return the box. Amélie also fancies herself an avenger of wrongs, a Zorro or a Don Quixote. (The café is called the Two Windmills, in case we missed the point.)

The subtext to all this, of course, is that the pathologically shy Amélie needs to be helping *herself*. She finds an object for her affections in Nino (Mathieu Kassovitz), who works in a sex shop and is just as madly eccentric as she is: He once recorded a collection of audiotapes of people's funny laughs and is compiling an album of discarded strips of film from photo portrait booths. It is the loss of this album, which Amélie recovers, that leads to a series of peekaboo near-encounters in which the moonstruck gamine almost but never quite screws up the courage to introduce herself to him. She sets up

roadblocks to her own fancy, knocks them down, then sets up new ones.

Jeunet approaches, but doesn't achieve, a state of happily-ever-after rapture in this film, and I think it's because Amélie and Nino are less animated human beings than they are animated comic conceits. With her thick helmet of hair and immense almond eyes and cutesy-poo half-smile, Amélie is certainly a robust image. She doesn't have much flesh-and-blood resonance, though, and so her inevitable pairing up with Nino doesn't sing for us. It's a triumph not of romance but of crazy-quilt logistics. The passion in this movie is real, not ersatz, but ultimately it is a passion for the sheer impishness of the filmmaking process itself. Jeunet is like the Louis Malle who made *Zazie Dans le Métro*—its rapid-fire pileup of freakish vignettes an obvious precursor to this film. He also resembles Terry Gilliam, another dervish genius who often gets whooshed sky-high by his own overabundance of ideas before crashing earthward. Jeunet wants us to know that times are hard for dreamers and that one shouldn't pass up a chance for true love. He means it, no doubt, but he doesn't have the simplicity of soul to

Amélie

Directed by Jean-Pierre Jeunet; starring Audrey Tautou.

The Man Who Wasn't There

By Ethan and Joel Coen; starring Billy Bob Thornton, James Gandolfini, and Frances McDormand. See Movies listings for details.

quite bring off the sentiment. Still, we're charmed by the attempt. Treacle this elaborately inventive deserves some kind of blue ribbon.

THE COEN BROTHERS BEGAN THEIR CAREER with *Blood Simple*, a celebrated piece of pulp facetiousness. Their latest film, **The Man Who Wasn't There**, set in northern California in 1949 and starring Billy Bob Thornton as a near-catatonic barber ensnared in murder, draws on many of the same sordid sources—especially James M. Cain—as their debut, but it's a far more austere and arty experience. It's actually a rather hollow experience. Shooting in black and white, the Coens have composed not so much a film noir as a dissertation on film noir: They're very good at replicating the bungalows and the hat brims and the shadows of swaying leaves on grim faces. They pull out the ripest, most iconic lines:

When Thornton's Ed Crane says to himself, "How could I have been so stupid?," he's intoning the lament of all noir chumps. But Crane, who looks like Bogart in *High Sierra*, is a monotonous blank, which is what even the chumpiest noir guys never were. The Coens have a true feeling for the sleek surfaces of the genre, but they don't connect with its sordid, sexy undercurrent; that's why Crane is made to seem so passive.

The other actors, including James Gandolfini as an embezzling adulterer, Frances McDormand as Crane's two-timing wife, and especially Tony Shalhoub as an obscenely self-satisfied defense attorney, are an improvement: At least they have a pulse. *The Man Who Wasn't There* denatures pulp, and although I know this was the Coens' intention, it's not a particularly gratifying one. Their movie isn't there, either. ■

IN BRIEF

Theater | John Simon

Thou Shalt Not Directed and choreographed by Susan Stroman; score by Harry Connick Jr.

IF EMILE ZOLA WERE ALIVE TODAY, HE would have others besides the enemies of Captain Dreyfus to hurl his "J'accuse!" at. I am thinking of David Thompson, Harry Connick Jr., and Susan Stroman, respectively the book writer, composer-lyricist, and director-choreographer of the musical **Thou Shalt Not**, adapted—or, rather, travestied—from *Thérèse Raquin*.

Zola's novel, almost unrelievedly gloomy, is a poor choice for a musical. The ghost of the murdered Camille cannot be a song-and-dance ghost, singing the snappiest song, capering like a goat (not ghost!), and looking ten times manlier and healthier than he did when alive. Thompson's book is all homogenized oversimplification; Connick's tunes are jazzy but tuneless, his lyrics routine; Stroman's direction and choreography try halfheartedly to be stunning or shocking, but manage only to be trite and attitudinizing, garish and ultimately tacky. Tacky, surely, is also the word for Thomas Lynch's uncharacteristically appalling sets. The costumes by William Ivey Long fare no better.

Directorially, Stroman has, aside from the ghost's ghastliness, committed no

grave errors, although from neither of her principals has she coaxed more than a serviceable performance. More disappointing is the choreographic failure: By moving the action from an 1867 Paris haberdashery to a 1946 New Orleans bar, Stroman has made things easier for herself, perhaps too easy. The first segment of *Contact* did, to be sure, succumb to vulgarity, but the choreographer has not previously shown signs of weariness, waywardness, or, worse, self-parody.

Great performances would have helped, but there is only one: the Camille of Norbert Leo Butz. He manages the difficult task of being simultaneously an annoying nerd, a pathetic loser, and a tragic victim. Kate Levering, so fine in *42nd Street*, is out of her element here. She dances spiritedly, sings nicely, but cannot, with her light speaking voice and conventional acting, convey the dramatic depths of *Thérèse*. As Laurent, Craig Bierko is good enough when he must merely be hunky and sexually hungry; the haunted and tormented killer is way beyond him. As Madame Raquin, Debra Monk comes across as déjà vu, perhaps from overexposure in recent seasons. The great Hungarian critic D. Kosztolanyi wrote that Zola's play—which he adapted from his novel—"is not notable in the evolution of the drama, but its aesthetics and daring battle cry are." *Thou Shalt Not* fails on both counts. ■

LIFE AND DEATH

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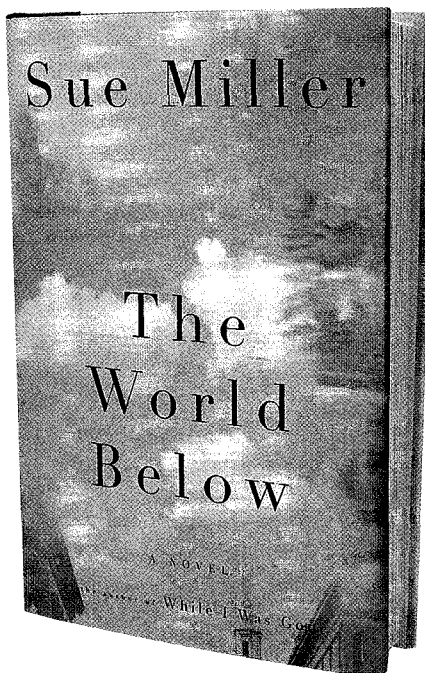
Sue Miller cooks up a saga of strong women unearthing the compromises their grandmothers made and the warm wisdom to be learned from domestic life.

TO SAY THAT SUE MILLER'S novels have the same relationship to serious literature that cookbooks do is not necessarily to underestimate her novels—or, for that matter, cookbooks.

Cookbooks, like all nonliterary genres, enjoy what you could call the advantage of limitedness: The best of them provide, with maximum efficiency and little fuss over aesthetic niceties, the very limited kind of information (how to prepare Thai noodle soups, say) that readers need. The best of Sue Miller's books do the same thing: Works like *While I Was Gone* or *The Good Mother* give their readers the information they want, which tends to be that middle-aged women are wise with the wisdom of the ages, and that men are flawed and manipulative. There may be cookbooks that are more than just containers of information for those with a yen to fricasse; but it seems safe to say that **The World Below** isn't going to interest anyone who isn't already impressed with her own wisdom.

At 52, Catherine Hubbard, a Bay Area schoolteacher with three kids and two ex-husbands to her credit, feels, not unreasonably, that she has "reached the end of some kind of road." Just in the nick of time, she learns that she has inherited the family homestead back in Vermont—the house where she grew up after the suicide of her mother and where she was nurtured by a beautiful, wise-with-the-wisdom-of-the-ages grandmother, Georgia Rice Holbrooke, a country doctor's wife. To Cath and anyone who regularly watches Lifetime TV movies, as I do, the unexpected inheritance seems to offer "a kind of answer," and so Miller's heroine does the only possible thing, which is to head back east, move into the old house, and immediately discover Georgia's secret diaries locked in a trunk in a musty attic.

The diaries, which Cath



avidly reads when she isn't having clunkily introduced flashbacks to her own troubled past ("I remembered a moment from the spring of that first year"), reveal that Georgia's life and marriage were more complicated and compromised than Cath had realized; these revelations, we're meant to understand, give Cath the strength to resume her life. If the revelations themselves come off as oddly anticlimactic and artificial to readers, if not to Cath or her creator (some premarital sex, an effortfully contrived misunderstanding about the meaning of the phrase "damaged goods," on which, we're meant to believe, Georgia's marriage to a much older man was based), the diaries do provide Miller with a chance to interweave Cath's story with that of her grandmother—a tried-and-true structural recipe if ever there was one.

The clanking noises generated by the machinery of Miller's laboriously achieved double

plot would be easier to ignore (or forgive) if so much of this book weren't so obviously contrived. Miller is one of those authors who not only introduces portentous symbols, such as the underwater New England village to which the title refers (submerged as a result of the creation of a reservoir), but goes on to tell you what they mean: "It's a fascinating saga," someone says of the underwater town—and, of course, we're meant to think the same of the way that Georgia's story shadows Cath's. "The idea of that submerged lost history . . . full of its own compelling detail." Unfortunately, this is the kind of novel in which worldly *parisiennes* wearily say things like "You are young, my dear." Such details are anything but compelling.

But then, the whole point of books like Miller's is not to challenge or complicate your view of the world, as a serious novel would, but to tell you what you already think you know about the world (which is what a genre novel—a romance novel, say—does): that people who live in Paris are blasé, or that men objectify women and their sexuality, etc., etc. Writing about women's experience needn't be this way, as Miller herself seems to know. There's a scene here in which the teenage Cath and her grandfather are talking about books; Grandpa Holbrooke recommends the English novelist Penelope Fitzgerald. "Such witty economy," he murmurs appreciatively. "A hard act to pull off." I'll say. After pages and pages of piled-on revelations and climaxes that produce insights no more earth-shaking than what you find on bumper stickers ("How temporary man is. Man, or life."), the sudden, bracing reference to a serious woman novelist reminds you that the difference between bona fide literature and genre books is the difference between—well, between serious cuisine and fast food. The one, like Fitzgerald, nourishes and edifies; the other—I won't mention any names, but let's just call it that other, parallel kind of fiction, that literary world below—is merely filling. ■

The World Below
By Sue Miller.
278 pages; Alfred A. Knopf;
\$25.

Wizards of Oz

Chunky Move and Australian Dance Theatre bring the standard postmodern flash up from Down Under; a different *Drumming* in Brooklyn.

THE BROOKLYN ACADEMY OF Music's October-long "Next Wave Down Under" festival saturated New York with Australian performance art—dance, spoken theater, music, film, and new media. Representing postmodern dance, Melbourne's **Chunky Move** and the Adelaide-based **Australian Dance Theatre**, playing the Joyce at the same time, offered hard-edged, physically and visually striking productions as sophisticated—on the surface at least—as anything emanating nowadays from New York or Paris, confirmed capitals of the avant-garde.

Birdbrain, ADT's presentation, choreographed by the company's leader, Garry Stewart, is a commentary at several removes on *Swan Lake*. Drawing only minimally on the actual achievement of Tchaikovsky, Petipa, and Ivanov, it refers to the generic notion of the celebrated ballet that hovers in a dancegoer's imagination. Like other latter-day postmodern work, it is arch, wry, and idea-driven, terrified of sentiment and beauty, and full of rage expressed viscerally. Again typical of its kind, it co-opts its vocabulary from high, low, and exotic movement genres. While the piece pretends to far more than it accomplishes, it has one memorable passage: a long solo for a woman—Odette, let's call her—undergoing a horrific physical transformation over which she has no control. It evokes not only the mythical terrors of woman-into-swan but also the real-life bodily traumas of adolescence, illness, and aging.

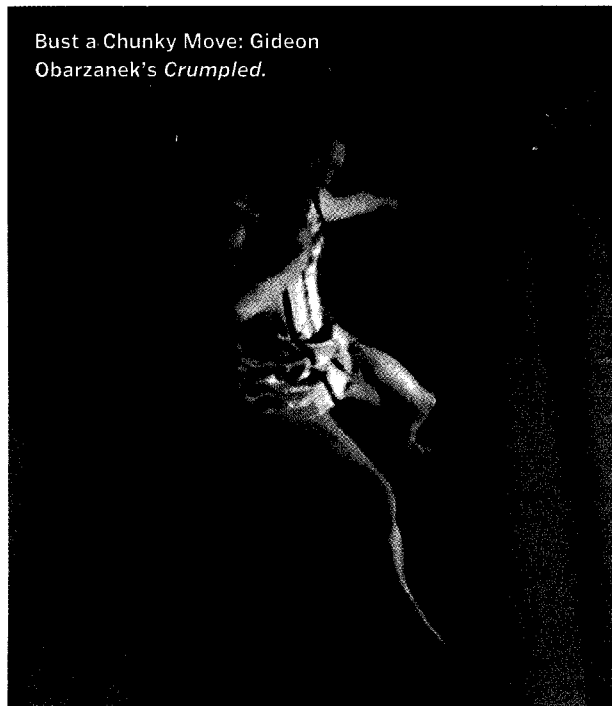
Gideon Obarzanek, who heads up Chunky Move, specializes in the kind of anti-grace, anti-harmony choreography his company's name promises, setting it to the unrelenting din and steady pulse of techno music that might accompany Armageddon. He claims in interviews that this is

a response to the prevalent culture, though it seems more like an all-too-familiar symptom of it. His *Crumpled* and *Corrupted 2* abound in grotesque postures and spastic actions, in bodies energetically launching themselves toward self-destruction or retreating into feeble incapacity. Predictably, attempts at person-to-person bonding are futile; the largely depersonalized figures alternate between the roles of victim and attacker. Because they're so anesthetized, the sight isn't even instructive.

The décor, for both bodies and stage, is extremely stylish. The costumes include stiff, crinkled dresses and translucent body suits that behave in handsome and fascinating ways. The icy, fierce-glare lighting and accompanying mists, though trite, are effective. In *Corrupted 2*, a gigantic rotating kite-shaped form that repeatedly separates a pair attempting to connect (threatening to fell them as it does so) is a stunning demon-machine, usurping the role of Fate.

The trouble with all three of the Aussies' pieces is that, like similar stuff currently attempting to pass itself off as art, they're essentially consumer products. They provide just what the contemporary audience recognizes as the look—today, everywhere, appearance is nine tenths of the game—of cutting-edge work: themes of violence and alienation treated with intellectual distance and given high-gloss visual glamour.

Bust a Chunky Move: Gideon Obarzanek's *Crumpled*.



A QUARTER-CENTURY AFTER LAURA DEAN played BAM with *Drumming*, set to Steve Reich's score for percussion and voice of the same name, the Belgian postmodernist Anne Teresa De Keersmaeker presented her response to the music under the same roof. Both dances echo Reich's hypnotic, exhilarating procedure of exploring a single brief phrase exhaustively for an hour's duration. It's significant that Dean's *Drumming* was shown in BAM's Lepercq Space—back in 1975 a modest venue for experimental work, today a sleek café—while De Keersmaeker's company, **Rosas**, was ensconced in the proscenium formality of the Opera House. Grandeur in scale and more deliberately theatrical than Dean's version, De Keersmaeker's *Drumming* is affecting in its own way, with the shifting patterns—eerily ever-familiar and ever-new—parsing and animating the vast space and, like Reich's music, offering intimations of the celestial. ■

Chunky Move
At the Brooklyn
Academy of Music.

**Australian
Dance Theatre**
At the Joyce Theater.

Rosas
At BAM.

Against All Odds

NBC's unflinching re-creation of the Warsaw Ghetto uprising against the Nazis is unsettlingly dreamlike, an uplifting tale of courage in the face of doom.

THAT THE JEWS OF THE WARSAW Ghetto should have discovered during World War II not only the courage but even the weapons to resist their deportation and death-camp murder by the Nazi

Moloch has fascinated every historian of the Holocaust from Hannah Arendt to Leon Uris. As much as we'd like to believe that we would have performed as heroically as they did, we are likelier to have behaved more like the French in *The Sorrow and the Pity*. The heretofore unimaginable has a way of paralyzing the critical faculties of those who are asked, all of a sudden at ground zero, to imagine it. Instead of instantaneous understanding—blank incredulity. Thus, on Sunday night in the mini-series docudrama **Uprising**, Donald Sutherland's Adam Czerniakow, the chairman of the Warsaw Ghetto Jewish Council, is as blankly incredulous in the

face of the Final Solution as, on Monday night, Jon Voight's General Jurgen Stroop will be in the face of armed Jewish resistance.

There really was a Czerniakow; he committed suicide. There really was a Stroop; he was hanged for crimes against humanity. (Both remind us of the lesson drawn by Primo Levi in *The Drowned and the Saved*: "We too are so dazzled by power and prestige as to forget our essential fragility, forgetting that we are all in the ghetto, that the ghetto is walled in, that outside the ghetto reign the lords of death, and that close by the train is waiting.") And there really were a Mordechai (Hank Azaria), a Mira (Radha Mitchell), a Yitzhak (David Schwimmer), a Tosia (Leelee Sobieski), a Kazik (Stephen Moyer), a Zivia (Sadie Frost), a Marek (John Ales), and a Devorah (Mili Avital). Some of them survived. There was even, somehow worst of all, a Fritz Hippler (Cary Elwes), the Nazi propaganda

Uprising
Sunday and Monday,
November 4 and 5; 9 to 11
P.M.; NBC.

filmmaker who thought he was in competition with Frank Capra.

For *Uprising*, director Jon Avnet ordained the construction, in Bratislava, Slovakia, near the Danube, of a brand-new Warsaw Ghetto—a four-story set the length of three football fields, with hand-laid cobblestones. He mobilized 125 actors for speaking parts, plus 20,000 extras. He then imagined ballet lessons, classical-music concerts, the dispatching of couriers through barbed wire and checkpoints to the "Aryan" side of town to bring back bread and guns, a guerrilla army striking from ambush, a march of children from a Jewish orphanage to the train that went one-way to Treblinka, and the flooding of the sewers to drown the underground resistance. It all happened, and yet it seems dreamlike, as wish-fulfilling as a fairy tale, maybe because the men are so uniformly handsome and the women so impossibly beautiful and the odds so immeasurably stacked against them and the language, any language, so woefully inadequate to convey either the horror or, equally inexplicable, the honor of those who opposed that horror.

Uprising must be a movie because it makes us feel better about ourselves, when we know perfectly well that we don't deserve to. We build these sets in our heads, dreaming of firebombs and sniper fire, hoping to repudiate the Czerniakows and Stroops who show up in our sleep. In his magnificent novel, *See Under: Love*, David Grossman imagined this very same ghetto late at night after curfew. What he saw were "fabled creatures" flickering in the darkened streets—colorful seahorses, tiny and winged; forest elves, with a green gleam; Cinderellas and Peter Pans, phoenixes and unicorns. These flickering creatures, thirsty for meaning, prove to be phosphorescent pins, made and sold in the ghetto, to keep



No escape: Leelee Sobieski in *Uprising*.

the Jews from bumping into each other in the blackout. So is *Uprising* such a seahorse or unicorn pin, to keep us from hurting ourselves as we grope around in history.

IN BRIEF

• **Great Books: Poe's Tales of Terror** (October 30; 10 to 11 P.M.; TLC), just in time for Halloween, listens to Wes Craven, Ray Bradbury, a couple of critics, and a couple of biographers talk about Edgar Allan Poe while watching dramatized snippets of "The Pit and the Pendulum," "The Tell-Tale Heart," and "The Fall of the House of Usher." Didn't I read somewhere recently that he actually died from rabies instead of alcohol and drug addiction?

• **Sweeney Todd in Concert: The Demon Barber of Fleet Street** (October 31; 9 to 11:30 P.M.; Channel 13) is a surprisingly thrilling rendition of Sondheim's semi-opera, with Patti LuPone as Mrs. Lovett, George Hearn as Sweeney, and the San Francisco Symphony and Chorus playing back-up. With such lighting, you don't need any more stagecraft. And LuPone is scarier than Angela Lansbury was.

• **The Wilde Girls** (November 4; 8 to 9:35 P.M.; Showtime) stars Olivia Newton-John as a single mother and ex-pop star who really doesn't want Chloe Rose (her daughter in real life as well as in this TV movie, which she also executive-produces) to leave small-town Georgia for the L.A. music scene as a teenager, but who is talked into letting her have a go at it by Swoosie Kurtz.

• **Undetectable** (November 4; 11:30 P.M. to 12:30 A.M.; Channel 13) examines the cases of six HIV-positive patients who have spent three years taking the multi-drug AIDS "cocktail" therapy. Three are women, three men, and they range from a gay broadcaster and a gay nuclear-medical technician to a pair of recovering heroin addicts to a churchgoing African-American grandmother to a married middle-class white woman with no history of drug use. For some of them, the cocktail works; for others, it obviously hasn't. This plague is far from over. ■

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Look at Mi

Fusion tricks take center stage at countless restaurants, but at Mi you'll taste a truly magical performance—thanks to chef Gary Robins's sleight-of-hand.

THE TERM "ASIAN FUSION" IS nowhere to be found in my copy of *Larousse Gastronomique*, or in its newer, more folksy colleague, *The Oxford Companion to Food*. When I asked my friend the food aristocrat for her view on the subject, she crinkled her nose. "Soggy grilled salmon fillet over bok choy and sake broth," she whispered, horrified. All cooking is fusion to some degree, but the Asian variety popularized by masters like Jean-Georges Vongerichten (Asian-French fusion) and Nobu Matsuhisa (Japanese-Peruvian) has suffered from all sorts of gimmickry and imitation over the years. Fusion establishments pop up around town like hothouse orchids, then wither away. Those that last often lose their dazzle after repeated visits. Even the best of them (like Vong) tend to survive on the patronage of tourists and first-timers, like the culinary equivalent of an elaborate Las Vegas magic show.

But the magic, in the hands of an accomplished practitioner, is always something to see. Chef Gary Robins made his fusion reputation several years ago at the now-defunct Aja and has been wandering the restaurant landscape like a Japanese *ronin* ever since. Three months ago, he was hired on at **Mi**, a small Pan-Asian restaurant on the margins of the Flatiron district, next to the old flophouse Madison Hotel. Clunky concoctions like bulgogi with pine nuts—the owners are Korean—suddenly vanished, and in their place Robins has conjured up a variety of strange and subtle dishes. There are Indian samosas filled with coriander-scented duck confit. If you're looking for pine nuts, you'll find them in steamy little dumplings containing four kinds of wild mushrooms. There's even foie gras, seared in the classic way, sitting atop a mound of dense black Thai rice and surrounded by a fan of fresh mangoes for sweetness. Mi looks less like a gourmet



Atomic fusion: Mi's seared salmon in lemongrass.

restaurant than a modern Japanese sushi bar, with a jumble of Pan-Asian knick-knacks thrown in. There are samurai swords on the walls, even a full-size female mannequin dressed in ceremonial Korean costume. Twelve different sakes are offered on the menu, plus a complete selection of traditional sushi, served on giant bamboo trays. Robins has nothing to do with the sushi, but many of his dishes have an inventive Japanese twist. His deliciously brittle vegetable tempura (lunchtime only) is served Portale-style—Robins was once a saucier at the Gotham Bar and Grill—in a little golden stack. A helping of soft Maine scallops, coated in green panko crumbs, is arranged in a similar tower, while his se-vanche consists of lightly seared pieces of hamachi tuna, plated in sweet ponzu dipping sauce, with slivers of jalapeño, jicama, and a cooling dollop of watermelon sorbet on top.

Most of these exotic creations manage to refrain from tipping too far into the realm of fusion madness. Even the militant foodies at our table

admired Robins's Chilean sea bass, which was marinated in miso and steamed to a milky sweetness, then served with a bundle of somen noodles. My wife gave her benediction to a helping of striped bass, doused in peppery Indian spices and sautéed in fillets small enough to be eaten with chopsticks. Chopsticks were also the best utensil for the slices of seared salmon (in a hot-and-sour lemongrass broth), as well as something called "sake-steamed cockles." This bizarrely delicious lunchtime dish consisted of steamed cockles and fat udon noodles, all swimming in a greenish chile-cilantro broth. The noodles were flecked with bits of Chinese sausages, and the whole concoction tasted sweetly of herbs.

There's also a passable fusion lamb chop at Mi (crusted in hot Goan spices), a decent fusion duck (spiced with cloves and Szechuan peppercorns), even a little stack of tenderloin fillets, served with gingery puréed sweet potatoes and a kind of chili-pepper chutney on the side. These beefy dishes feel unusually healthy, and they're complemented by a roster of equally light desserts. Robins's crème brûlée has a creamy consistency, like flan, and is tinged with jasmine tea. His raspberry napoleon consists of fat, fresh berries stacked on layers of sugary phyllo pastry, with rich deposits of lemongrass-coconut curd in between. He's even conjured up a fluffy passion-fruit soufflé, which you can bomb with a ball of freshly made coconut sorbet. This accomplished little dish is as good as anything you'll find in the fancy non-fusion joints uptown. Catch it now, before Robins decides to pack up his bag of magic tricks again and move on. ■

Mi, 66 Madison Avenue (212-252-8888). Lunch, Monday through Friday, noon to 2:30 P.M.; dinner, Monday through Friday, 5:30 to 10:30 P.M., Saturday, 6 to 11 P.M. Appetizers \$7 to \$18; entrées \$21 to \$29. All major credit cards.

Mi

66 Madison Avenue, near
28th Street (212-252-8888).

This Week's Releases

Amélie

Audrey Tautou is the titular Amélie, a young waitress in Paris who discovers the power to change people's lives. Directed by Jean-Pierre Jeunet; in French, with English subtitles. (2 hrs.; R) • Opens 11/2.

Domestic Disturbance

John Travolta plays a divorcee whose 11-year-old becomes Vince Vaughn's charge. Directed by Harold Becker (*Sea of Love*). (1 hr. 28 mins.; PG-13) • Opens 11/2.

Happenstance

Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • Opens 11/2.

The Man Who Wasn't There

Black-and-white Coen brothers film about a disconnected barber (Billy Bob Thornton) and his two-timing wife (Frances McDormand). With James Gandolfini. (1 hr. 56 mins.; R) • Opens 10/31.

Monsters, Inc.

Animated Disney film, voiced by Billy Crystal and John Goodman, about the real world of monsters. (1 hr. 33 mins.; G) • Opens 11/2.

The One

Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • Opens 11/2.

Punks

Seth Gilliam and Dwight Ewell star in Patrik-



Fire starter:
Jet Li in *The One*.

ian Polk's debut film, a romantic comedy about gay African-American men. (1 hr. 44 mins.; NR) • Opens 11/2.

Tape

Ethan Hawke, Uma Thurman, and Robert Sean Leonard star as old friends who become reacquainted in a hotel room. Directed by Richard Linklater (*Dazed and Confused*; *Waking Life*). (1 hr. 28 mins.; R) • Opens 11/2.

La Última Rumba de Papa Montero

Cuban musical from director Octavio Cortazar about Papa Montero, the famous Havana *numero*. (52 mins.; NR) • Opens 11/2.

ter a series of one-night stands. (1 hr. 24 mins.; NR) • 1; 26.

Bones

Snoop Dogg plays the title role, a deceased numbers runner from the seventies who returns from the grave on a mission of revenge. Directed by Ernest Dickerson; with Pam Grier. (1 hr. 29 mins.; R) • 9; 12; 13; 19; 24; 37; 38; 43; 44; 45; 48; 50; 51; 52; 54; 55; 60; 61; 62; 69; 75.

Bread and Tulips

An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 6; 26; 65.

Burnt Money

Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey

Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 4.

A Chronicle of Corpses

Set in 1807, director Andrew Repasky McElhinney's film is about an aristocratic family in Philadelphia. (1 hr. 23 mins.; NR) • 92.

The Closet

Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvestigates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 16; 65.

Corky Romano

Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Prit's directorial debut. (1 hr. 39 mins.; PG-13) • 2; 19; 42; 43; 44; 45; 50; 52; 53; 56; 58; 59; 60; 67; 70; 75.

Dancing at the Blue Iguana

Michael Radford (*Il Postino*) directs Daryl Hannah and Jennifer Tilly as dancers in this mostly improvisational film about a San Fernando strip club. (2 hrs. 3 mins.; R) • 9; 14.

The Deep End

A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 47.

Dinner Rush

Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 9; 49; 63.

★ Divided We Fall

A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 65.

Don't Say a Word

Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnapers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be a cop, or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 8; 14; 26; 27; 43; 44; 45; 50; 52; 57; 60; 67; 70; 71; 72; 73; 74; 75.

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 80.**

New Films

The American Astronaut

Black-and-white "musical space noir" written and directed by (and starring) Cory McAbee as an intergalactic wanderer attempting to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • 9.

An American in Paris

Vincente Minnelli's Oscar-winning picture stars Gene Kelly as an artist having to choose between the two women (Leslie Caron and Nina Foch) that he loves. Score by George Gershwin. (1 hr. 55 mins.; PG) • 23.

★ Apocalypse Now Redux

Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 21.

The Band Wagon

Vincente Minnelli directs Fred Astaire as a washed-up actor trying to make it on Broadway in this 1953 classic. (1 hr. 52 mins.; PG) • 23.

Bandits

Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 8; 10; 13; 18; 19; 26; 30; 35; 42; 50; 51; 53; 57; 60; 62; 64; 71; 75.

Better Than Sex

Australian writer-director Jonathan Teplitzky's debut film is about a couple trying to build a relationship af-

Donnie Darko

Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 9; 14; 24; 26.

The Endurance: Shackleton's Legendary Antarctic Expedition

George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 1; 14; 17; 63.

★ Fat Girl

Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anaïs (Anaïs Reboux) and her considerably prettier 15-year-old sister Elena (Roxane Mesquida) play out the pettiness and sympathies of siblinghood. There's a deflowering, but don't expect much *oooh-la-la*. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 36; 63.

Focus

William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 8; 15.

From Hell

Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm plays the royal physician, and his performance is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 9; 10; 14; 27; 33; 43; 44; 45; 48; 50; 52; 53; 55; 57; 58; 62; 64; 68; 70; 72; 73; 74; 75.

★ Ghost World

Thora Birch and Scarlett Johansson play angsty

teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Ileana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 1; 21; 47.

Ginger Snaps

Canadian director John Fawcett's film is about twin sisters and a werewolf on the prowl. With Mimi Rogers. (1 hr. 23 mins.; NR) • 3.

Grateful Dawg

Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Hardball

Keanu Reeves owes money to a loan shark, so he heads for a Chicago housing project to coach a sandlot baseball team. (1 hr. 46 mins.; PG-13) • 21; 22; 38; 52.

Hearts in Atlantis

Anthony Hopkins plays 11-year-old newcomer Anton Yelchin's mysterious neighbor in Scott Hicks's (*Shine*) adaptation of the Stephen King novel. (1 hr. 38 mins.; PG-13) • 63; 65.

History Lessons

A documentary about the treatment of lesbians in popular culture going back to the nineteenth century. Directed by Barbara Hammer. (1 hr. 10 mins.; NR) • 6.

Intimacy

Patrice Chéreau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 1.

Iron Monkey

Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 5; 12; 13; 20; 24; 38; 39; 42; 43; 44; 45; 50; 52; 54; 55; 58; 59; 67; 69; 75.

★ Jails, Hospitals, and Hip-Hop

Actor Danny Hoch portrays ten inner-city characters from his third Off Broadway stage show. Directed by Hoch, with cinematographer Marc Benjamin (*The Last Party*). (1 hr. 41 mins.; NR) • 9.

Joy Ride

Paul Walker and Steve Zahn play brothers who encounter a villainous trucker on a cross-country drive in director John Dahl's (*Red Rock West, The Last Seduction*) noirish black comedy. (1 hr. 23 mins.; R) • 2; 14; 43; 73.

K-Pax

Kevin Spacey is a mental patient who thinks he's from another planet, and Jeff Bridges is the psychiatrist he bonds with. Unintentionally silly in that uplifting way that Hollywood is prone to. Spacey pulls out so many performer's tricks that the film would be better titled *Inside the Actor's Studio*. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 10; 13; 14; 25; 30; 35; 42; 43; 45; 49; 50; 53; 57; 60; 62; 70; 71; 72; 73; 74; 75.

Kill by Inches

Diane Doniol-Valcroze and Arthur Flam co-wrote and directed this story of a tailor and his sister, who are both coming apart at the seams. (1 hr. 20 mins.; NR) • 7.

L.I.E.

Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 3.

The Last Castle

Robert Redford is a three-star general who has been court-martialed and interned in a military prison, and James Gandolfini is the fanatically envious warden who has never set foot on a battlefield. Redford rouses the criminally abused inmates. The whole silly thing plays out like *Cool Hand Luke* meets *Attica*. Mark Ruffalo, as a turncoat, is at least refreshing to watch. Rod Lurie directed. (Rainer; 10/29) (2 hrs.; R) • 5; 12; 13; 19; 24; 28; 34; 37; 38; 40; 43; 44; 45; 49; 51; 52; 53; 58; 59; 60; 62; 64; 73; 75.

Life As a House

Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Gully by Suspicion*) film. (2 hrs. 4 mins.; R) • 5; 10; 14; 15; 42.

Max Keeble's Big Move

A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • 14; 38; 43; 44; 45; 50; 52; 60; 64; 67; 73; 75.

Mulholland Drive

Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 10; 13; 14; 31; 36; 46; 49; 63.

My First Mister

Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature film. (1 hr. 55 mins.; R) • 2; 9; 29; 63.

Mysteries of Egypt

Omar Sharif leads a tour of Egypt in Bruce Neibaur's Imax film. (46 mins.; NR) • 41.

Night of the Hunter

New 35-mm. print of Charles Laughton's 1955 film about a diabolical priest (Robert Mitchum) and a sympathetic matron (Lillian Gish). (1 hr. 33 mins.; NR) • 4.

On the Line

'N Sync's Lance Bass searches for a girl he met on a Chicago El train. Directed by Eric Bross. (1 hr. 27 mins.; PG) • 8; 13; 14; 42; 45; 49; 56; 59; 62; 70; 72; 75.

The Operator

Writer-director Jon Dichter's debut, about an attorney (Michael Laurence)

who tangles with the wrong telephone operator (Jacqueline Kim). (1 hr. 42 mins.; NR) • 2.

The Others

Nicole Kidman plays a mother raising her two chil-

Profile

I'm King of Le Monde!

Jean-Pierre Jeunet may be a French filmmaker, but he's anything but the New Wave cliché of the black-clad tortured auteur. "Jacques Rivette and Jean-Luc Godard tell tired stories with terrible technique and older technology," Jeunet says. "There's a new generation of filmmaker who tries doing something for the audience, not our own navel-gazing." (Asked about influences, he mentions *A Clockwork Orange* and Sergio Leone's *Once Upon a Time in the West*.)

Jeunet, 48, grew up in Roanne, and moved to Paris in his twenties, where he made animated shorts until *Delicatessen*, a 1991 Miramax release, set his career in fast motion. "Harvey Weinstein loves film," Jeunet says of the Miramax founder, who's also releasing Jeunet's new film, *Amélie*. "But he also loves cutting it—thankfully, he didn't touch mine." After shooting *Delicatessen*, Jeunet made *The City of Lost Children*, and, in 1997, *Alien: Resurrection*, the fourth film in the Sigourney Weaver franchise. "I was in L.A. after *Delicatessen*, standing on the soundstage where Steven Spielberg shot *Hook*," Jeunet says, "and I knew one day I'd make a Hollywood film. When they called me to make *Alien*, it was like I'd been expecting it all my life." In fact, the *Alien* production caused Jeunet to delay work on *Amélie*, a dreamlike story about a magical waitress (played by Audrey Tautou, pictured with Jeunet). "I wanted to make a

personal film, and felt free making this movie," Jeunet says, "but I'm ready to read American scripts. I feel like I'm in *The Truman Show*—this is definitely the best time of my life."

Amélie opens November 2. (See Peter Rainer's review, page 70.)

B.K.



A film by
JOEL COEN and **ETHAN COEN**

Billy Bob
THORNTON

Frances
MCDORMAND

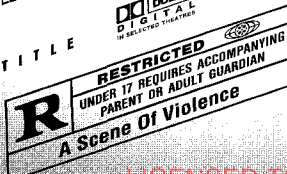
James
GANDOLFINI

THE

MAN

WHO WASN'T THERE

USA FILMS PRESENTS A WORKING TITLE PRODUCTION BILLY BOB THORNTON
FRANCES MCDORMAND "THE MAN WHO WASN'T THERE" MICHAEL BADALUCCI RICHARD JENKINS SCARLETT JOHANSSON JON POLITO TONY SHAWHOUB AND JAMES GANDOLFINI
CASTING BY ELLEN CHERNOWETH MUSIC BY CARTER BURWELL COSTUME DESIGNER MARY ZOPHARES PRODUCTION DESIGNER DENNIS GASSNER DIRECTOR OF PHOTOGRAPHY ROGER DEAKINS, A.S.C., B.S.C.
CO-PRODUCER JOHN CAMERON EXECUTIVE PRODUCERS TIM BEVAN AND ERIC FELLNER PRODUCED BY ETHAN COEN
WRITTEN BY JOEL COEN & ETHAN COEN DIRECTED BY JOEL COEN
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ELECTRONIC REPRODUCTION PROHIBITED

dren in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 5; 14.

Riding in Cars With Boys

Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom and her travails and victories over the next twenty years. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 8; 10; 13; 14; 30; 32; 42; 50; 53; 57; 58; 60; 62; 64; 71; 72; 73; 74; 75.

Serendipity

John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 8; 10; 13; 14; 15; 30; 42; 53; 56; 67; 68; 73.

13 Ghosts

Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 8; 11; 13; 14; 30; 32; 34; 38; 39; 40; 42; 43; 44; 45; 50; 52; 53; 55; 56; 58; 60; 61; 62; 64; 66; 70; 71; 72; 73; 75.

★ Together

A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10) (1 hr. 46 mins.; R) • 2.

The Town is Quiet

This ensemble film from Robert Guédiguian (Marius and Jeannette) is centered around a grandmother (Ariane Ascaride), her drug-addict daughter (Julie-Marie Parmentier), and the baby who brings the two women together. In French, with English subtitles. (2 hrs. 12 mins.; NR) • 8; 36.

★ Training Day

Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised, valiant dragon slayer who shows us there's another, more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 8; 11; 13; 19; 30; 32; 37; 38; 39; 40; 43; 44; 45; 48; 50; 52; 53; 54; 55; 57; 60; 61; 62; 64; 66; 69; 71; 72; 73; 74; 75.

Trembling Before G-d

A documentary which spans the entire difficult world of gay Orthodox Jews. Directed by Sandi Simcha DuBowski. (1 hr. 24 mins.; NR) • 4.

★ Va Savoir

Jacques Rivette's romantic rondeley is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two-and-a-half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 3; 36; 46; 63.

★ Waking Life

Richard Linklater has made a one-of-a-kind movie with the assistance of his art director Bob Sabiston. A live-action digital video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may be dreams. Most of the people in the film mouth extended arias about the nature of reality, but the results are anything but a snore. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 36.

Zoolander

Failed silliness. Ben Stiller co-wrote, directs, and stars as a male bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Christine Taylor, Will Ferrell, and Jerry Stiller, in a funny cameo as an old-time agent, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 5; 12; 13; 19; 22; 29; 30; 42; 50; 53; 57; 59; 60; 62.

Manhattan

Below 14th Street

1. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Better Than Sex; The Endurance: Shackleton's Legendary Antarctic Expedition; Ghost World; Intimacy; Mulholland Drive

2. CC Village East

189 Second Ave. (212-529-6799) • Jails, Hospitals and Hip-Hop; Corky Romano; From Hell; Joy Ride; My First Mister; The Operator; Together

3. Cinema Village

22 E. 12th St. (212-924-3363) • Ginger Snaps; Grateful Dawg; L.I.E.; Life and Debt; Va Savoir

4. Film Forum

209 W. Houston St. (212-727-8110) • Chop Suey; Night

Festival

Comedy Centralized

The directors showing their stuff at the 4th Annual New York Comedy Film Festival are being careful with questions of taste, but that doesn't mean they're holding back. "At *SNL*, once we got through that first show with Mayor Giuliani and the firefighters, we decided it was okay again to be goofy," says *Saturday Night Live*'s Rachel Dratch, one of the twelve comedians who wrote and directed shorts for the festival. Of the 47 films that will be screened, 14 are making their New York premieres, including Janeane Garofalo's *Housekeeping*, about a long morning in an oddball hotel, and *On Edge*, a figure-skating mockumentary with odd couple Jason Alexander (pictured) and Tai Babilonia. For Dratch, the NYCFF marks her directorial debut. "When I'm on the show, I come

up with a couple of ideas, but I was really nervous to make my own film," she says. "So I gathered my funniest friends and really just let them go off." The results hit the screen at Irving Plaza (17 Irving Place; 212-777-6800) on November 6. (See "Museums, Societies, Etc." for complete listings and locations.)

13. Loews Kips Bay Theatre

570 Second Ave. (212-505-6397#558) • Bandits; Bones; Iron Monkey; K-Pax; The Last Castle; Mulholland Drive; On the Line; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Zoolander

42nd-60th Streets

14. AMC Empire 25 Theatres

234 W. 42nd St. (212-398-3939) • Dancing at the Blue Iguana; Don't Say a Word; Donnie Darko; The Endurance: Shackleton's Legendary Antarctic Expedition; From Hell; Joy Ride; K-Pax; Life As a House; Max Keeble's Big Move; Mulholland Drive; On the Line; The Others; Riding In Cars With Boys; Serendipity; 13 Ghosts; 13 Ghosts

15. CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life As a House; Serendipity

16. CC Eastside Playhouse

919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

17. Clearview's 59th Street East

239 E. 59th St. (212-777-FILM#615) • The Endurance: Shackleton's Legendary Antarctic Expedition

18. Clearview's Ziegfeld

141 W. 54th St. (212-777-FILM#602) • Bandits

19. Loews 42nd Street E Walk

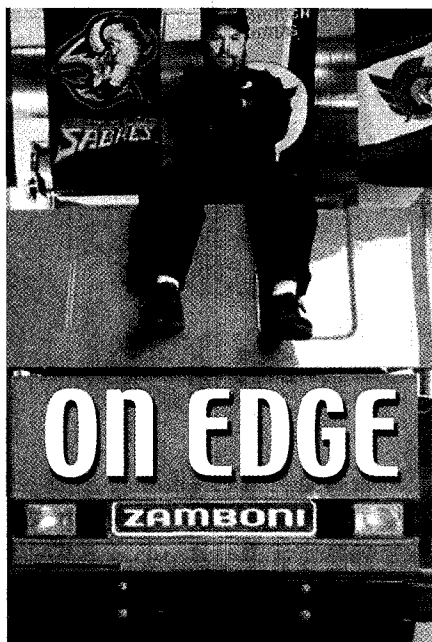
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bandits; Bones; Corky Romano; The Last Castle; Training Day; Zoolander

20. Loews Astor Plaza

44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Iron Monkey

21. Loews State

1540 Broadway, bet. 45th and 46th Sts. (212-50-



of the Hunter; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Loews Village

66 Third Ave. (212-50-LOEWS#952) • Iron Monkey; The Last Castle; Life As a House; The Others; Zoolander

6. Quad Cinema

34 W. 13th St. (212-255-8800) • Bread and Tulips; Burnt Money; Fat Girl; History Lessons

7. The Screening Room

54 Varick St. (212-334-2100) • Kill By Inches (See also "Museums, Societies, Etc.")

8. UA Union Square

13th St. and Broadway (212-253-2225) • Bandits; Don't Say a Word; Focus; K-Pax; On the Line; Riding In Cars With Boys; Serendipity; 13 Ghosts; The Town is Quiet; Training Day; Waking Life

LOEWS#901) • Apocalypse Now Redux; Ghost World; Hardball
22. New York Twin
 220 E. 59th St. (212-505-CINE#590) • Hardball; Zoolander
23. Paris Theatre
 4 W. 58th St. (212-688-3800) • An American in Paris; The Band Wagon

61st Street and Above, East Side

24. CC 86th St. East
 210 E. 86th St. (212-777-FILM#763) • Bones; Donnie Darko; Iron Monkey; The Last Castle
25. Clearview's Beekman
 1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • K-Pax
26. Clearview's First & 62nd St.
 400 E. 62nd St. (212-777-FILM#957) • Bandits; Better Than Sex; Bread and Tulips; Don't Say a Word; Donnie Darko
27. Clearview's Park and 86th St.
 125 E. 86th St. (212-777-FILM#604) • Don't Say a Word; From Hell
28. Loews 72nd St. East
 1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Last Castle
29. Loews New York Twin
 1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander
30. Loews Orpheum 7
 1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Bandits; K-Pax; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Zoolander
31. UA East
 1629 First Ave., at 85th St. (212-249-5100) • Mulholland Drive
32. UA Gemini
 1210 Second Ave., at 64th St. (212-832-1670) • Riding In Cars With Boys; 13 Ghosts; Training Day

61st Street and Above, West Side

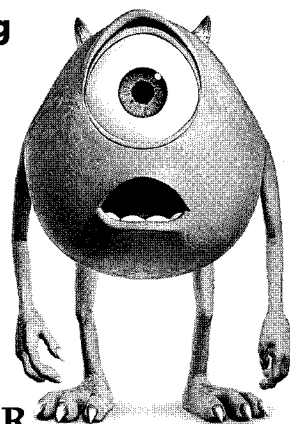
33. Clearview's 62nd and Broadway
 1871 Broadway, at 62nd St. (212-777-FILM#864) • From Hell
34. Clearview's Metro Cinema
 2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Last Castle; 13 Ghosts
35. Clearview's Olympia
 2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Bandits; K-Pax
36. Lincoln Plaza Cinemas
 30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fat Girl; Mulholland Drive; The Town is Quiet; Va Savoir; Waking Life
37. Loews 84th Street
 2310 Broadway, at 84th St. (212-50-LOEWS#701) • Bones; The Last Castle; Training Day
38. Magic Johnson Harlem USA
 300 W. 125th St. (212-665-8733) • Bones; Hardball; Iron Monkey; The Last Castle; Max Keeble's Big Move; 13 Ghosts; Training Day
39. New Coliseum
 701 W. 181st St. (212-740-1545) • Iron Monkey; 13 Ghosts; Training Day
40. Nova
 3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • The Last Castle; 13 Ghosts; Training Day
41. Sony Imax Lincoln Square
 1988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; Into the Deep; Mysteries of Egypt; 13 Ghosts
42. Sony Lincoln Square
 1998 Broadway, at 68th St. (212-50-LOEWS#638) • Bandits; Corky Romano; Iron Monkey; K-Pax; Life As a House; On the Line; Riding In Cars With Boys; Serendipity; 13 Ghosts; Zoolander

Bronx

43. Bay Plaza
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From Hal

Any director can make Jack Nicholson look tough or set up Warren Beatty (pictured) as a stud. But only a true virtuoso can turn Ruth Gordon into a sex symbol. Aside from the fondly remembered *Harold and Maude*, the films included in **Hal Ashby: 7 From the 70s**, a two-week retrospective at Film Forum, will also feature *The Last Detail* (Nicholson as hard-ass MP), *Shampoo* (Beatty as hair-cutting swordsman), *Coming Home* (the benchmark for Vietnam films), and what is arguably Ashby's masterpiece, the magnificent *Being There*, in which Peter Sellers paved the way for Forrest Gump as the simpleton sage. Opens November 2. (See "Museums, Societies, Etc.")

777-FILM#833) • Bones; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; Joy Ride; K-Pax; The Last Castle; Max Keeble's Big Move; 13 Ghosts; Training Day

44. Concourse Plaza

214 E. 161st St. (718-588-8800) • Bones; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; The Last Castle; Max Keeble's Big Move; 13 Ghosts; Training Day

45. Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Bones; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; K-Pax; The Last Castle; Max Keeble's Big Move; On the Line; 13 Ghosts; Training Day

Brooklyn

46. BAM Rose Cinemas

30 Lafayette Ave., Brooklyn (718-623-2770) • Mulholland Drive; Va Savoir (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion

70 Henry Street (718-369-0838) • The Deep End; Ghost World

48. Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • Bones; From Hell; Training Day

49. Cobble Hill Cinema

265 Court St. (718-596-9113) • An American Rhapsody; Dinner Rush; K-Pax; The Last Castle; Mulholland Drive; On the Line; Shrek

50. Court Street 12

106 Court Street (718-246-7469) • Bandits; Bones; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; K-Pax; Max Keeble's Big Move; Riding In Cars With Boys; 13 Ghosts; Training Day; Zoolander

51. Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Bandits; Bones; The Last Castle

52. Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303) • Bones; Corky Romano; Don't Say a Word; From Hell; Hardball; Iron Monkey; The Last Castle; Max Keeble's Big Move; 13 Ghosts; Training Day

53. Pavilion

188 Prospect Park West (718-369-0838) • Bandits; Corky Romano; From Hell; K-Pax; The Last Castle; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day; Zoolander

54. Pavilion Flatbush

314 Flatbush Avenue (718-596-7070) • Bones; Iron Monkey; Training Day

55. Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Bones; From Hell; Iron Monkey; 13 Ghosts; Training Day

56. UA Marboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • Corky Romano; On the Line; Serendipity; 13 Ghosts

57. UA Movies at Sheepshead Bay

3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-



1700) • Bandits; Don't Say a Word; From Hell; K-Pax; Riding In Cars With Boys; Training Day; Zoolander

Queens

58. Centre Citynyside

42-17 Queens Blvd. (718-361-6869) • Corky Romano; From Hell; Iron Monkey; The Last Castle; Riding In Cars With Boys; 13 Ghosts

59. Cinemart

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Corky Romano; Iron Monkey; The Last Castle; On the Line; Zoolander

60. College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • Bandits; Bones; Corky Romano; Don't Say a Word; K-Pax; The Last Castle; Max Keeble's Big Move; Riding In Cars With Boys; 13 Ghosts; Training Day; Zoolander

61. Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • Bones; 13 Ghosts; Training Day

62. Kaufman Astoria Cinema

38th St. at 35th Ave. (718-786-2020) • Bandits; Bones; From Hell; K-Pax; The Last Castle; On the Line; Riding In Cars With Boys; 13 Ghosts; Training Day; Zoolander

63. Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; Dinner Rush; The Endurance: Shackleton's Legendary Antarctic Expedition; Fat Girl; Hearts in Atlantis; Mulholland Drive; My First Mister; Va Savoir

64. Main Street Cinemas

72-66 Main St. (718-263-4828) • Bandits; From Hell; The Last Castle; Max Keeble's Big Move; Riding In Cars With Boys; 13 Ghosts; Training Day

65. North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Bread and Tulips; The Closet; Divided We Fall; Hearts in Atlantis; Innocence

66. Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • 13 Ghosts; Training Day

67. UA Astoria

28-60 Steinway St. (718-726-1279) • Corky Romano; Don't Say a Word; Iron Monkey; Max Keeble's Big Move; Serendipity

68. UA Brandon Cinema

70-20 Austin St., Forest Hills (718-544-1020) • From Hell; Serendipity

69. UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Bones; Iron Monkey; Training Day

70. UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Corky Romano; Don't Say a Word; From Hell; K-Pax; On the Line; 13 Ghosts

71. UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bandits; Don't Say a Word; K-Pax; Riding In Cars With Boys; 13 Ghosts; Training Day

72. UA Movieworld

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Don't Say a Word; From Hell; K-Pax; On the Line; Riding In Cars With Boys; 13 Ghosts; Training Day

Staten Island

73. Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Don't Say a Word; From Hell; Joy Ride; K-Pax; The Last Castle; Max Keeble's Big Move; Riding In Cars With Boys; Serendipity; 13 Ghosts; Training Day

74. UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Don't Say a Word; From Hell; K-Pax; Riding In Cars With Boys; Training Day

75. UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bandits; Bones; Corky Romano; Don't Say a Word; From Hell; Iron Monkey; K-Pax; The Last Castle; Max Keeble's Big Move; On the Line; Riding In Cars With Boys; 13 Ghosts; Training Day

Museums, Societies, Etc.

76. The 4th Annual N.Y. Comedy Film Festival

• At Irving Plaza; 17 Irving Pl. (212-777-6800) • 11/6: *Housekeeping* (2001); *Virtual Reality* (2001); *The Vagina Monologues* (2001). • At Joe's Pub; 425 Lafayette St. (212-239-6200). 11/7: *STELLA* Short Film Festival. • At Anthology Film Archives; 32 Second Ave. (212-505-5181). 11/8: *Say You'll Be Mine* (2001); *And She Was* (2001); *30 Years to Life* (2001). 11/9: *This Thursday* (2001); *Super Troopers* (2001). 11/10: *Wet Hot American Summer* (2001); *On Edge* (2001). "The Best of Comedy Animation."

77. American Museum of Natural History

Central Park W. at 79th St. (212-769-5650); \$7. • "The 25th Anniversary Margaret Mead Film Festival" 11/3: *Soldiers in the Army of God* (2000); *Runaway* (2001); *Born at Home* (1997); *Ralco* (1999). 11/4: *Cannibal Tours* (2000); *Friends in High Places* (2001); *I'll Sing For You* (2001); *Stage-Shakers! Ghana's Concert Party Theatre* (2001). 11/5: *Trance and Dance in Bali* (2000); *Bush Mechanics* (1997); *With Morning Hearts* (2001). 11/6: *The Poet of Linghe Homeland* (2001); *You Might Be Next* (2001); *Animal Attraction* (2000).

78. American Museum of the Moving Image

36-01 35th Ave., Astoria, Queens (718-784-0077); \$8.50. • "Shadow Plays: Avant-Garde Views of Early Cinema." 11/3: *Eureka* (1974); *Georgetown Loop* (1997); *Gloria* (1979); *After Lumiere: L'Arroseur Arrosé* (1974); *Down the Hudson* (1903); *Study of a River* (1997). 11/4: *Tom Tom the Piper's Son* (1905). 11/10: *New York Ghetto Fish Market* (1903); *Disorient Express* (1996). 11/11: *A Trick of the Light* (1996); *Lumiere & Company* (1995); *Demolition of a Wall* (1973).

79. BAM Rose Cinemas

30 Lafayette Avenue, Brooklyn. (718-623-2770); \$9. • "Bohemian Fin de Siècle: New Czech Films" 11/2: *Divided We Fall* (2000). 11/3: *Loners* (2000); *Wildflowers* (2000). 10/4: *Angels Exit* (2000); *Buttoners* (1997); *Powers* (2000). "The German Cinema of Fritz Lang" 11/1: *Spies* (1928). 11/6: *Destiny* (1921). 11/8: *The Nibelungen Part 1: Siegfried* (1924).

80. Cinema Classics

332 E. 11th St. (212-677-5368); \$5. • 11/1-11/3: *Gilda* (1946). 11/5-11/6: *The 39 Steps* (1936).

81. Film Forum

209 W. Houston St. (212-727-8110); \$9. • "Hal Ashby: 7 From the 70s" 11/2-11/8: *Shampoo* (1975). 11/9-11/11: *Harold and Maude* (1972); *Being There* (1979). 11/12-11/13: *Bound For Glory* (1976); *The Landlord* (1970). 11/14-11/15: *Coming Home* (1978); *The Last Detail* (1973).

82. Film Society of Lincoln Center

65 W. 65th St., plaza level (212-875-5600); \$9.00. • "Cahiers Du Cinema: A Tribute." 10/31: *Adieu Phillipine* (1963); *Pickpocket* (1959); *Summer With Monika* (1953); *Paris Belongs to Us* (1960). 11/1: *Hiroshima, Mon Amour* (1959); *Les Bonnes Femmes* (1960). 11/2: *My Night at Maud's* (1979); *Not Reconciled* (1965); *The Bridegroom, the Actress and the Pimp* (1963); *Machorka-Muff* (1963). 11/3: *Antonio Das Mortes* (1968); *Death by Hanging* (1968). 11/4: *Antonio Das Mortes* (1968); *Death by Hanging* (1968); *Moi, Pierre Rivière* (1976); *Les Contrebandières* (1967). 11/6: *Les Contrebandières* (1967); *Destroy, She Said* (1969); *Moi, Pierre Rivière* (1976).

83. Films From the Indian Diaspora

1988 Broadway at 68th St. (212-336-5020); \$15. • 11/1: *Shakespeare Wallah* (1965). 11/2: *Bombay Eunuch* (2000); *My Own Country* (1998); *The Journey* (1997). 11/3: *Side Streets* (2000); *Mitr* (2000); *A Passage to Ottawa* (2001). 11/4: *Chutney Popcorn* (1999); *Monsoon Wedding* (2001).

84. Museum of Modern Art

11 W. 53rd St. (212-708-9480); free with \$10 admission, \$6.50 for students and seniors. • "Germany 2001 New Films" 11/1: *To Moscow With IKEA* (2001); *Lale Anderson—The Voice of Lili Marleen* (2001); *The Tunnel* (2001). 11/2: *The Tunnel* (2001); *England!* (2001); *Anna's Summer* (2001). 11/3: *Anna's Summer* (2001); *Lale Anderson—The Voice of Lili Marleen* (2001); *Dirt for Dinner* (2000). 11/4: *England!* (2001); *A Woman and a Half: Hildegard Knef* (2001); *Frost* (1997). 11/5: *Dear Fidel: Marita's Story* (2001); *A Woman and a Half: Hildegard Knef* (2001); *Black Box Germany* (2001). 11/6: *The Loneliness of Crocodiles* (2000); *Berlin Babylon* (2001).

85. National Museum of the American Indian

(Heye Center Auditorium) One Bowling Green (212-514-3737); free • 10/31: *Christmas in the Clouds* (2001).

86. New York Historical Society

2 W. 77th St. (212-969-0968); \$7. • "The Silent Clowns Film Series" 11/4: *Fatty and Mabel's Simple Life* (1911); *Fatty and Mabel Adrift* (1914); *The Waiter's Ball* (1915); *He Did and He Didn't* (1917); *Coney Island* (1921).

87. New York University

53 Washington Sq. South. (between Thompson and Sullivan Streets); Free. • "Made in Northern Ireland: 3." 11/2: *Elephant* (1984); *Contact* (1986); *In the Name of God* (1972).

88. Ocularis

70 N. 6th St. (718-388-8713); \$5. • 10/31: *Carnival of Souls* (1962).

89. Scandinavia House

(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); \$8 • 10/31: *Nine Lives* (1957).

90. The New School

66 W. 12th St. (212-229-5667); \$7. • 11/2: *West 47th Street* (2001).

91. The Screening Room

54 Varick St. (212-334-2100); \$9 (\$6 for Sunday brunch patrons). • 10/26-11/1: *Ouch* (2000).

92. Two Boots Pioneer Theater

155 E. 3rd St. (212-254-3300); \$9, \$6 for seniors. • "Not-So-Silent Saturdays" 11/3: *Way Out West* (1937).

93. YWCA Cine-Club

610 Lexington Ave., at 53rd St. (212-735-9717); \$7. • 11/3; 11/4: *Monika* (1953). 11/10; 11/11: *A Lesson in Love* (1954).

Trailers

FULLY BOOKED Anthony Hopkins and Nicole Kidman will star in an adaptation of Philip Roth's *The Human Stain*, his first book to come to the big screen since *Portnoy's Complaint*; **Robert Benton** (*Nobody's Fool*) will direct the film, based on the best-selling final volume of Roth's American trilogy; Lakeshore Entertainment will produce, with filming scheduled to begin in March.

PUNCH UP THAT SCRIPT Russell Crowe will star in Universal's *Cinderella Man* as boxing legend Jim Braddock; the true-life story of Braddock, who started boxing as a way to make money and went on to beat reigning champ Max Baer, will be set in pre-Depression New York



and begins shooting when the rest of the cast is confirmed; **Lasse Hallström** (*Chocolat*) will direct, with **Penny Marshall** to produce.

ALIEN RESURRECTION Universal Pictures has announced that it will re-release its 1982 megahit, **Steven Spiel-**

berg's *E.T. the Extra-Terrestrial*, into theaters nationwide in March; rumors that the studio has re-dubbed a line—a mention of children in costume looking like "terrorists"—to be less offensive are unconfirmed.

THAT SMILE Julia Roberts just announced that she will star in *Mona Lisa Smile*, to be produced by Roberts's Shoelace Productions for Joe Roth's Revolution Studios; in the film (by *Planet of the Apes* writers Mark Rosenthal and Larry Konner) she will play a Berkeley graduate who moves to Massachusetts to become a professor at Wellesley College in the fifties; production is scheduled to start on the East Coast in the spring, and no distributor is yet attached.

SARA CARDACE

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Broadway

Previews and Openings

45 Seconds From Broadway

Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." \$20-\$70. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/11 opening. • Richard Rogers Theatre, 226 W. 46th St. (212-307-4100).

Noises Off

Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. \$40-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/1 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

QED

Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. \$35-\$55. Sun. and Mon. at 8. In previews for an 11/18 opening. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Sexaholic

John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." \$30-\$70. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/4 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Women

The Roundabout stages Clare Booth Luce's 1936 classic, about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. \$40-\$70. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13-11/16 at 7 and 12/4-12/8 at 7. In previews for a 11/8 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida

Disney's musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chi-chi costumes are designed by Bob Crow-

ley. Maya Days, Idina Menzel, and Adam Pascal star. \$25-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast

The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves

Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. \$75-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret

This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-Era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli edition. Now starring Gina Gershon and Raúl Esparza. \$25-\$95. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago

This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. \$20-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact

This sensational, Tony-blessed dance-theater work by

John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. \$55-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death

Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. Sean Mathias directs. \$50-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

42nd Street

Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. \$20-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty

A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. \$31-\$86. Mon.-Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler

Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. \$30-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Kiss Me, Kate

Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." \$26-\$86. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theatre, 249 W. 45th St. (212-239-6200).

The Lion King

Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinary Julie Taymor, and rewarded with a bouquet of Tonys in 1998. \$30-\$95. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theatre, 214 W. 42nd St. (212-307-4747).

Mamma Mia!

This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom, scored with 22 shimmering disco tunes by ABBA's Benny Andersson and Björn Ulvæus. Louise Judy Kaye, Tina Maddigan, and Karen Mason star. \$55-\$98.75. •



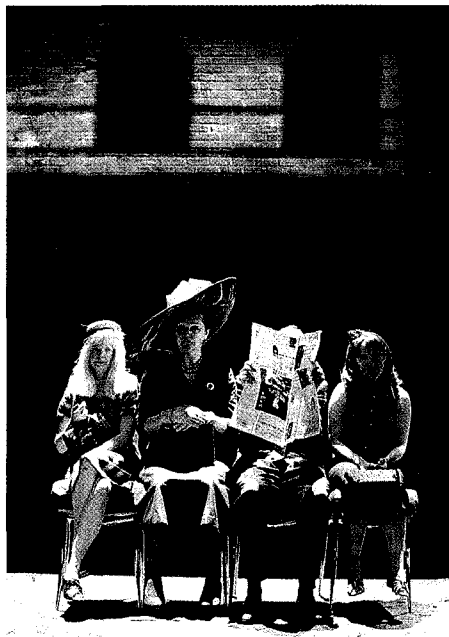
Opening

Luce Women

If a gossiping manicurist, a manhunting countess, and a gold-digging shop girl don't sound like great drama to you, well, apparently you weren't around in 1936, the year Clare Booth Luce's light comedy *The Women* did banner business on Broadway. Last revived in 1973, the show's unapologetically un-updated plot—gossipy ladies social-climb and husband-swap at spots like a country club and a dude ranch—may find new social relevance in the post-feminist recession era of *Sex and the City*. Which may be why the Roundabout has brought in SATC's Cynthia Nixon (pictured, with Hallie Kate Eisenberg), plus Kristen Johnston, Rue McClanahan, Jennifer Tilly, and Mary Louise Wilson, and will dress them in the flashy fashions of Isaac Mizrahi. In previews for a November 8 opening. (See "Broadway.")

The Devil Went Down to Georgia

"I studied a lot of Dante, and there was a lot of Dantean stuff in this," says director Karin Coonrod, who first encountered the stories of Flannery O'Connor as a Gordon College English major. For *Everything That Rises Must Converge* (cast, pictured), opening October 30 at the New York Theatre Workshop, the Yankee director Coonrod is staging three of the Southern author's bleakest tales. Overwhelmingly gothic, unrelentingly fatalistic, and darkly comic, "A View of the Woods," "Greenleaf," and O'Connor's title story illustrate what Coonrod describes as the author's awesome ability to "take us to a place beyond rage." Whether detailing the murder of a young girl by her cruel grandfather, the frustrated impotence of a censorious older woman, or the mutual hostility between a mother and her resentful son, O'Connor's stories offer an unflinching view of common cruelty that Coonrod admires. "There's that satisfaction of rage that comes from many writers," she says, "but O'Connor takes us past that, to where you just gasp." Though most O'Connor devotees have attempted to personify the author, Coonrod says, "I'm not particularly interested in memoirs and things. I'm really interested in the words, not the poet." That's a good thing, since the stage rights to the three stories came with one firm condition: Every word of each story must be heard aloud. "I think the estate thought that would be a deterrent," says Coonrod. "I saw it as an opportunity to take a text as a piece of music and just play it." (See "Off Broadway.")



Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man

Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeously-voiced Rebecca Luker. \$40-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. \$30-\$100. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. \$24-\$69. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's hauntingly-scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters ensconced at the peak of grunge and the AIDS epidemic. \$35-\$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose

worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). \$30-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not

Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Emile Zola's *Thérèse Raquin*. (See John Simon's review in this issue.) \$20-\$85. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. \$75-\$85. Mon.-Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Elaine Stritch: At Liberty

The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch," from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. \$40. Wed.-Sat. at 8, Sat. and Sun. at 2. In previews for a 11/7 opening. Through 11/25. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin

Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. \$55. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Everything That Rises Must Converge

New York Theatre Workshop presents Karin Coonrod's new production of three short stories by Flannery O'Connor. \$45. Tues.-Sun. at 7:30, Sat. and Sun. at 1:30. In previews for a 10/30 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

The Glory of Living

Philip Seymour Hoffman directs Anna Paquin in provocateuse Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. \$37.50. Mon.-Sat. at 8, Sat. at 3. Previews begin 10/30 for an 11/15 opening. Through 12/1. • MCC Theater, 120 W. 28th St. (212-206-1515).

Needcompany's King Lear

Belgium's ambitious Needcompany won an Obie for its last New York performance, *Morning Song*. Now director Jan Lauwers and his company return with a fragmented adaptation of *Lear*. 10/31, 11/2, and 11/3 at 7:30, 11/4 at 3. • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

Speaking in Tongues

A satirical murder mystery by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*. Mark Clement directs. \$55. Tues.-Sat. at 7:30, Sat. and Sun. at 2. In previews for an 11/15 opening. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Where's My Money?

John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off-Off Broadway run presented by the Labyrinth Theater. \$45. Tues.-Sun. at 7:30, Sat. and Sun. at 3. In previews for a 11/7 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World

You couldn't ask for a better comic cast. Sarah Jessica

Parker plays a frazzled heroine on the verge, supported by Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), Kristine Nielsen, Bill Raymond, the ever-wonderful and goofy Amy Sedaris, and Alan Tudyk. Director Christopher Ashley is doubly-blessed: the playwright, David Lindsay-Abaire (*Fuddy Meers, Kimberly Akimbo*), may be Off Broadway's hottest young talent. \$60. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/1 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Now Playing

An Adult Evening of Shel Silverstein

Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree*, the author, a regular *Playboy* contributor, had a long relationship with the Atlantic Theater—and an ear for more mature stories. \$45. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Are You Dave Gorman?

A solo show by comedian Dave Gorman. \$25-\$40. Wed.-Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical

Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the manimal is back. \$35-\$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Top Doo-Wop

Big Apple Circus returns with its latest spectacle, starring the clown Grandma (Barry Lubin). \$18-\$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. \$55-\$65. Tues.-Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)

An uninspired crash-course through the Bard's works. \$25-\$55. Mon., Wed.-Fri. at 7, Sat. at 4, 7, and 10. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. \$20-\$50. Tues.-Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A*

Midsummer Night's Dream, with even looser morals. \$39. Wed.-Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dragapella Starring the Kinsey Sicks

Inaugurating the new upstairs performance space at Studio 54, the satirical "dragapella" act Kinsey Sicks (Ben Schatz, Irwin Keller, Maurice Kelly, and Chris Dilley) kicks off its latest parodic performance. \$50-\$55. Wed.-Sat. at 8, Sat. at 5, Sun. at 4 and 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

The Fantasticks

The enchanting musical that has launched many a career (including Jerry Orbach's) since *Try To Remember* was first sung here 41 years ago. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Finally Flannery

Barbara Suter's solo drama follows a woman from her telemarketing job to a Pat Conroy press junket and a trip to Georgia, until she finally discovers Flannery O'Connor's writings. Michael Sexton directs. \$15. Wed.-Fri. at 8, Sat. and Sun. at 4 and 7. In previews for a November 11 opening. • New York Theatre Workshop, 83 E. 4th St. (212-460-5474).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. \$49.50-\$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Havana Is Waiting

Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent trip to Havana. \$55. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. \$49.50-\$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival

How absurd: 29 Off and Off-Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include the Pearl Theater's production of *Exit*

the King and Sanctuary Theater's production of *The Picture*, starring Tony Torn. Call for schedule and locations. Through 12/1. • (212-387-2043).

La Lupe: My Life, My Destiny

Carmen Rivera's energetic new musical about La Lupe tracks the famous salsa singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. \$40. Tues.-Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Light Years

Billy Aronson's comedy about four college roommates. \$25. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. • Theatre Three, 311 W. 43rd St. (212-279-4200).

Love, Janis

An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. \$35-\$75. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Metamorphoses

Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. \$55. Tues., Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/2. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing

Aquila Theater Company returns with its latest adventurous adaptation, which dresses Shakespeare's comic characters in squeaky, svelte black leather cat suits designed by SoHo's Beau Brummel. \$30-\$40. Tues.-Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. \$55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a regular musical revue, but without pants. \$35-\$65. Mon., Wed.-Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

The Nualas

Ireland's all-girl comedy troupe aims for your funny bone. \$35-\$45. Mon.-Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Octoberfest 2001

Ensemble Studio Theatre's annual fall festival of readings and productions, including works by Edward Albee, Amy Fox, Romulus Linney, and Leslie Ayvazian. Call for prices and schedule. Through 11/5. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

Perfect Crime

The long-running thriller. \$35. Mon. and Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger" and "The Windsurfer." \$29.90-\$39.90. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reefer Madness

Based on the 1936 marijuana scare film, this new musical by Kevin Murphy and Dan Stodney stages what happens when a good kid inhales and falls in with some pot-addled Communist zombies. The staging, by Andy Fickman, and choreography, by Paula Abdul, are at once too clever by half and uninspired. \$20-\$60. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

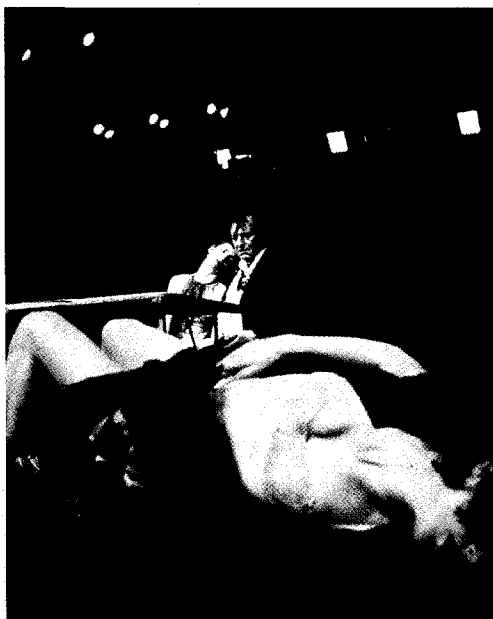
Repertorio Español's Festival of Jewish Latin American Theatre

The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Latino Catholic woman. \$25-\$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Opening

Feel the Need

The last time Belgium's Needcompany came to the Brooklyn Academy of Music, director Jan Lauwers and company flew home with an Obie and a fistful of rave reviews for their feverish 1999 production *Morning Song*. Now the experimental group is back in Fort Greene with *Needcompany's King Lear* (cast, pictured). Audiences should expect a minimalist stage and a heady trilingual adaptation (Dutch, French, and English, plus surtitles), augmented by striking design, broad burlesque, and fight choreography that's literally balletic. Four performances only, October 31 to November 4. (See "Off Broadway.")



The Shape of Things

Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. \$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe

A mob comedy by Vincent Gogliormella. \$49.50. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise

Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. \$35-\$40. In previews for a 11/8 opening. • Theater Four, 424 W. 55th St. (212-239-6200).

The Square

Ma Yi Theater presents sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas, and Chay Yew. \$40. Tues.-Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Stomp

A boisterous riot of found-object percussion. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. \$49.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick... Tick... Boom!

This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. \$30-\$55. Tues.-Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tom Midnight's Garden

London's Unicorn theater company presents a magical kid-friendly tale. \$10-\$30. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Tony 'n' Tina's Wedding

Just reopened: A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. \$75-\$80. Thurs.-Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. \$40. Tues.-Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Unwrap Your Candy

Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning with four frightening one-acts. \$15-\$40. Mon.-Sat. at 8, Sat. at 3. Through 11/11. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Vagina Monologues

Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to

those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Bacchae: Torn to Pieces

Ellen McLaughlin stars in this contemporary adaptation. \$15. Thurs.-Sat. at 8, Sun. at 2:30 and 8. Through 11/4. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Blood Is the Only Good Adhesive in Heaven

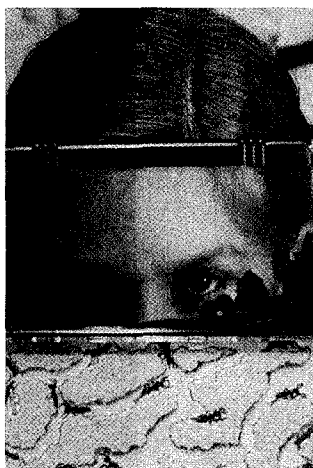
An intriguing new site-specific music-theater work, supposedly based on DNA imbedded in chewing gum. \$12. Wed. and Sun. at 8. • Washington Square Unit-

Opening

Anton and On

Despite the recent skittishness, Off-Off Broadway continues to bustle with new productions. On October 31, the successful Chekhov Now Festival, which introduced Ellen Beckerman's *Gull* last year, kicks off its third series. Keep an eye on the program's veterans: Leah Ryan returns with *Pigeon*, a production of *The Seagull* set in the Lower East Side, and David Lee stages a gender-switched musical adaptation of *Aunt Vanya* (featuring Zoe Jenkin, bottom left) that somehow introduces an ant farm into the mix. And a major dose of sex and violence

is here, too: Verse playwright Kirk Wood Bromley returns with his latest, *The Burnt Woman of Harvard*, a drama about a horrid act of "autoerotic arson," and, starting November 1 at Theater 22, Jonah Disend directs Lona Leigh's *Revolver*, a suspenseful story about a disturbed woman (Tatjana Vujosevic, pictured with Chime Day Serra, upper right) who seduces a vulnerable young man. (See "Off-Off Broadway.")



Side), David Lee's *Aunt Vanya*, and Adam Melnick's campy takes on several of Chekhov's vaudeilles. \$12-\$15. Call for schedule. 10/31-11/18. • Connelly Theatre, 220 E. 4th St. (212-414-7773).

Electra/Oedipus Rex

Eminent Japanese director Tadashi Suzuki returns. \$35. *Electra*: 11/1 and 11/3 at 8, 11/4 at 3. *Oedipus*: 11/2 at 8, 11/3 at 3. • Japan Society, 333 E. 47th St. (212-752-3015).

The Legend of the White Snake

A one-hour traditional Chinese dance-theater work, presented by the Pan Asian Repertory. \$15-\$20. • West End Theatre, 263 W. 86th St. (212-505-5655).

Listen Houdini

A drama that stars Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon. \$20. Thurs.-Sat. at 8. • Axis Theatre, 1 Sheridan Square (212-807-9300).

The Marriage of Figaro

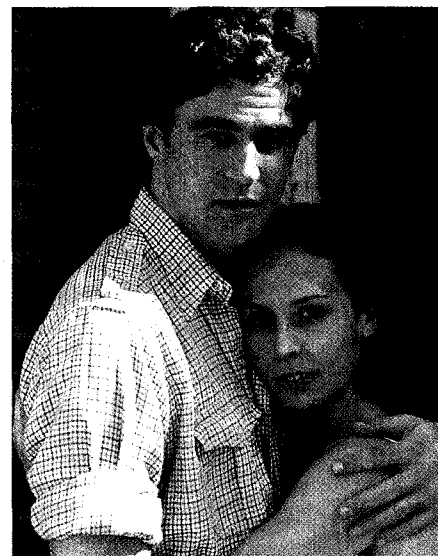
Target Margin takes on the Beaumarchais play that inspired Mozart's classic. \$12-\$15. Call for schedule. • Ohio Theater, 66 Wooster St. (212-358-3657).

Monday Night Magic

Internationally known magicians munch on glass, etc. \$25-\$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

No Mother to Guide Her/Ajax/2 By MacWellman

The Bat Theatre Company stages Lillian Mortimer's *No Mother to Guide Her*, Alice Tuan's *Ajax* and two



Mac Wellman works, in repertory. \$15-\$20. Call for schedule. • Flea, 41 White St. (212-226-2407).

Oedipus the King

Eve Adamson directs the tragedy. \$15-\$40. Thurs.-Sat. at 8, Sun. at 3. 11/2-11/8 and 11/16-11/30. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Revolver

Jonah Disend directs Lona Leigh's suspenseful new drama. \$15. Wed.-Sun. at 8. 11/2-11/18. • Theatre 22, 54 W. 22nd St. (212-206-1515).

Richard 3

Andrei Serban's adaptation of *Richard III* and *Henry VI*. 10/30-11/2 at 7:30, 11/2 at 2:30 and 7:30, 11/4 at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Shiny Hot Nights: More Songs of Joni Mitchell

Obie-winning performer John Kelly sings about the last time he saw Richard. \$20. Sat. at 8. Through 11/17. • Fez, 380 Lafayette St. (212-533-2680).

Strange Birds

A futuristic opera. \$12-\$15. Tues.-Sat. at 8:30. • GAle GAtes, 37 Main St., Brooklyn (718-522-4597).

TimeSlips

Anne Basting's drama, based on stories by people with Alzheimer's. \$15-\$19. Wed.-Sat. at 8:30, Wed. and Sat. at 2, Sun. at 3. • Here, 145 Sixth Ave. (212-647-0202).

Two Rooms

In Lee Blessing's suddenly timely drama, Arab terrorists hold an American hostage in Beirut. \$19. Thurs.-Mon. at 8, some Sundays. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

William Shakespeare's Haunted Ship

Halloween shenanigans for the family, performed on-board a ship docked at South Street Seaport. \$15-\$20. 10/31 at 6, 8, and 10. • (866-468-7619).

Galleries

Solos

Madison Avenue and Vicinity

Bill Barrett/Vincent Peraro

Recent sculpture by both. Through 11/17. • Kouros, 23 E. 73rd St. (212-288-5888).

Colin Brant

Paintings of idealized American landscapes; through 11/24. • Baumgold, 74 E. 9th St. (212-861-7338).

Elizabeth Hauser

Paintings and drawings that combine gridlike structures with organic ones; through 11/24. • Venardos, 1014 Madison Ave. (212-879-5858).

Roy Lichtenstein

Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, 11/1–1/12/02, and black-and-white paintings from the early sixties, at Gagosian, 11/3–12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400) and Gagosian, 980 Madison Ave. (212-744-2313).

Man Ray

A survey of paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, Connecticut, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; through 1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

Robert Therrien

New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

David Bates

New mixed-media wall reliefs, paintings, bronze sculptures, and works on paper; through 12/8. • DC Moore, 724 Fifth Ave. (212-247-2111).

Valdirlei Dias Nunes

Small-scale paintings of configurations of geometric shapes; through 11/24. • Barquet, 41 E. 57th St. (212-644-9090).

Richard Estes

New paintings of New York City scenes; through 11/24. • Marlborough, 40 W. 57th St. (212-541-4900).

Robert Beverly Hale

Drawings by this artist who taught at the Art Students League and was the first curator of American art at the Metropolitan Museum of Art; through 11/14. • Art Students League of New York, 215 W. 57th St. (212-247-4510).

Ellsworth Kelly

A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Mark Rothko

Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar, at Washburn, through 12/1, and 40 of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, 10/31–1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

Robert Smithson

Sculptures, works on paper, and photographs, among them *Mirrors and Shelly Sand*, a sculpture that has not been exhibited in the United States since 1969; through 11/24. • Cohan, 41 W. 57th St. (212-755-7171).

Adam Straus/Sophia Vari

Paintings of landscapes reduced to their most basic el-

ements/Painted sculptures that explore the interaction of volume and plane. Through 11/17. • Haime, 41 E. 57th St. (212-888-3550).

SoHo and TriBeCa

Alex Katz

The first complete survey of woodcuts and linocuts produced by the artist since 1951; through 11/24. • Blum, 99 Wooster St. (212-343-0441).

Richard Pettibone

New sculptures and paintings that use Marcel Duchamp and Constantin Brancusi as sources; through 11/24. • 578 Broadway (212-226-3200).

Deborah Remington

The artist's first New York exhibition in nearly 15 years, of recent paintings and large drawings; through 12/1. • Albus, 25 Thompson St. (212-966-1758).

Keith Sonnier

Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Chelsea

Kim Abeles

The first large-scale exhibition of the Californian artist's work in New York City, featuring assemblages and installations dating from 1979 to 2001; through 11/18. • Art Resources Transfer, Inc., 210 Eleventh Ave. (212-691-5956).

Jose Bedia

New large-scale paintings; through 11/30. • Nosei, 530 W. 22nd St. (212-741-8695).

Jeremy Blake/Graham Parks

New DVD projections that combine painterly abstract sequences, C-prints, and drawing/New paintings. Through 11/24. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Céleste Boursier-Mougenot

A new video-and-sound installation that broadcasts ambient activity filmed outside the gallery; through 11/17. • Cooper, 534 W. 21st St. (212-255-1105).

Mark Bradford

Multimedia paintings by a Los Angeles artist who also works as a hairstylist; through 11/17. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Olaf Bruening

An installation of a jungle scene with earth, trees, and apelike creatures; through 12/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Grisha Bruskin

Steel and mixed media sculptures that explore the historic "heroes" of Russian propaganda; through 11/27. • Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Alan Charlton/Gary Lang

Recent paintings by both. Through 11/17. • Stark, 555 W. 25th St. (212-807-1051).

Lois Dodd/David Dewey

Paintings of the Delaware Water Gap and its surrounding landscape/Watercolors of landscapes in Blairstown, New Jersey. Through 11/17. • Fischbach, 210 Eleventh Ave. (212-759-2345).

Michael Elmgreen and Ingar Dragset

An installation in which the artists comment on the mediating role art galleries have played in reshaping the urban landscape; through 11/24. • Bonakdar, 521 W. 21st St. (212-414-4144).

Sidney Goodman/Jan Green

New figurative paintings/Atmospheric landscape paintings. Through 11/24. • ACA, 529 W. 20th St. (212-206-8080).

Ann Hamilton

A site-specific installation, a video, and photographs the artist makes by placing a pinhole camera in her mouth; through 12/1. • Kelly, 528 W. 29th St. (212-239-1181).

Frank Holliday

Colorful abstract paintings that celebrate the American journey and the effects of hallucinogens; through 11/17. • Debs, 525 W. 26th St. (212-643-2070).

Jenny Holzer

A site-specific LED installation featuring her new written work, *OH*, an intimate text about a girl; through 11/17. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Marie Jo Lafontaine

Monumental photographs of flowers and a video installation, *The Swing*, in which the experience of childhood play is infused with threat and intrigue; through 11/24. • Von Lintel, 555 W. 25th St. (212-242-0599).

Jac Leirner

Recent sculptures by the Brazilian artist; through 11/17. • Sikkema, 530 W. 22nd St. (212-929-2262).

Morris Louis

Eight paintings from the influential American artist's series, "Veils," "Unfurled," and "Stripes"; through 11/24. • Kasmin, 293 Tenth Ave. (212-563-4474).

Tracey Moffatt

Images of the 2000 Olympic Games in Sydney, Australia, taken directly from a TV monitor and printed in ink on stretched canvases; 11/1–12/8. • Morris, 465 W. 23rd St. (212-727-2752).

Julie Moos

New work; through 11/21. • Fredericks, 504 W. 22nd St. (212-633-6555).

Stephen Mueller/Dion Johnson

New paintings of opulent patterned objects that appear to be floating in space/Paintings and works on paper. Through 11/17. • Maynes, 529 W. 20th St. (212-741-3318).

Elizabeth Olbert/Richard Dupont

Drawings that incorporate stitching and are meant to evoke the inner life of a rural American community/Sculpture, photographs, and photo-collages that reference Wilhelm Reich's orgone theories. Through 11/24. • Golden, 526 W. 26th St. (212-727-8304).

Elizabeth Peyton

New paintings; through 11/17. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Tim Rollins & K.O.S.

New paintings by the artist and his teammates; through 12/5. • Baumgartner, 418 W. 15th St. (212-633-2276).

Richard Serra

Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Shawn Spencer/Joseph Santore

Paintings of birds and other animals in landscapes that suggest a post-industrial Arcadia/One large-scale pastel drawing and related graphite drawings by this artist who uses his studio as a source for his images. Through 11/24. • Thorp, 210 Eleventh Ave. (212-691-6565).

Darren Waterston

Abstract paintings that suggest a plasmatic environment; through 11/24. • Cowles, 537 W. 24th St. (212-925-3500).

Group Shows

Madison Avenue and Vicinity

Americas Society

"Abstract Art From the Río de la Plata: Buenos Aires and Montevideo, 1933–1953," the first in-depth exhibition in the United States to explore the development of abstraction in the Southern Hemisphere, featuring

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

paintings and sculptures by Hlito, Kosice, Maldonado, Prati, Torres-García, and others; through 12/9. • 680 Park Ave. (212-249-8950), Tues.-Sun. 12-6.

C & M

"Naked Since 1950," nearly 40 major paintings, sculptures, photographs, and video works depicting the nude figure, by Currin, De Kooning, Freud, Giacometti, Koons, Sherman, Smith, others; through 12/8. • 45 E. 78th St. (212-861-0020).

57th Street Area

Boone

"View Five: Westworld," works inspired by the 1973 sci-fi movie *Westworld*, by Bosse, Dalwood, Davis, Hall, Harkness, Loeb, Phelan, Seror, Wada; through 12/21. • 745 Fifth Ave. (212-752-2929).

Retrospective

The Koch Years

These days, giving recognition to underacknowledged artists has become a cottage industry—everyone likes a happy ending. The rediscovery of John Koch (1909–1978), however, whose paintings make up the New-York Historical Society's latest exhibition, **John Koch: Painting a New York Life** (2 West 77th Street; through January 27), has more to do with nostalgia. Not that Koch wasn't a good painter—many of his large paintings, like *Cocktail Party* (1956, pictured), have an uncanny beauty. But the best reason to see Koch's paintings, besides the fact that a Koch show of this scale is not likely to happen again, is for the fascinating glimpses they offer into the milieu that Koch and his wife, Dora, a music teacher, created for themselves in their elegant El Dorado apartment. Koch clearly loved to show off his home and its stunning views of Central Park, as well as his circle of arty friends (Virgil Thomson, Leo Lerman, et al.). He also knew how to play up an unexpected activity or event—as in his paintings of nudes posed casually in his living room, or his 1969 portrait of himself painting Alice Neel, in which Neel is not only at the far end of the room but dwarfed by its vastness and looking uncharacteristically calm. By contrast, Koch's commissioned portraits, one of which commanded \$180,000 in 1969, were not painted in his apartment, and are relics of other, more well-heeled, lives. E.N.

Smithsonian's Archives of American Art

"Wayne Thiebaud: Memories and Delights," an exhibition of sketchbooks, personal documents, cartoons, and other printed matter donated to the Archives by the artist; through 1/4/02. • 1285 Sixth Ave. (202-357-2700), Mon.-Fri. 9:30-5.

UBS PaineWebber

"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works from the museum's collection; through 11/30. • 1285 Sixth Avenue (212-713-2885).

SoHo and TriBeCa

123 Watts

"microwave, three," works created through a process of removal or erosion, by Callan, Gonzalez, Mayer, Shin, others; through 11/17. • 123 Watts St. (212-219-1482).

Art in General

"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. • "Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

New York Studio School

"Académie Matisse: Henri Matisse and His Nordic & American Pupils," a loan exhibition of works by Matisse and his students from America, Germany, Norway, Sweden, and Britain; through 11/17. • 8 W. 8th St. (212-673-6466).

Sperone Westwater

"Green on Green," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; through 12/15. • 121 Greene St. (212-431-3685).

Chelsea

Indo Center

"From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the

Socrates Sculpture Park

"2001 Emerging Artist Fellowship Exhibition," outdoor sculptures by Asbury & Greene, Biggers, E-Team, Fisk, Meuschke, Winer; through 4/14/02. • Broadway at Vernon Blvd., Long Island City (718-956-1819), daily 10 a.m. to sunset.

Photography

Tom Baril

New images of waterfalls in New York and Costa Rica; through 11/14. • Benrubi, 52 E. 76th St. (212-517-3766).

Flor Garduño

Still lifes, nudes, and portraits taken in and around the photographer's homes in Mexico and Switzerland; through 12/29. • Throckmorton, 153 E. 61st St. (212-223-1059).

ICP

"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "Greed and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; \$9, \$6 students and seniors.

Marcus Leatherdale

Staged portraits of Indian tribespeople; through 11/17. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Nikki S. Lee

Large, snapshot-style photographs from the artist's four recent projects exploring the worlds of exotic dancers, San Francisco skateboarders, Korean schoolgirls, and



sixties onward; through 1/19/02. • 530 W. 25th St. (212-462-4221).

Senior & Shopmaker

"A Private Reading: The Book as Image and Object," artworks on the theme of the book, by Artschwager, Calle, Casebere, Kitaj, Maul, Wolfe, others; through 11/10. • 21 E. 26th St. (212-213-6767).

White Columns

"Prankster," works on the theme of trickery and mischief, by Besser, Carnahan, the E-Team, Feld, Grubstein, Levy, others; through 11/25. • 320 W. 13th St. (212-924-4212).

hip-hop culture; through 12/1. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Duane Michals

New large-scale works that take a humorous look at contemporary photography; through 12/1. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Sarah Moon

Otherworldly still lifes and portraits by a fashion photographer; through 12/8. • Greenberg, 120 Wooster St. (212-334-0010).

Helmut Newton

Unpublished photographs dating from 1977 to the

Speaking Volumes

In earlier centuries, books appeared in paintings as symbols of learning and sophistication. Then came artists like Joseph Cornell, Marcel Duchamp, and Claes Oldenburg—and the book could literally mean or be anything. **A Private Reading: The Book as Image and Object** (Senior & Shopmaker Gallery, 21 East 26th Street; through November 10) looks at the myriad ways modern and contemporary artists have deployed the book—in paintings, works on paper, sculpture, and photography—in works by more than 30 artists, from those by the aforementioned to more recent efforts by James Casebere, Ian Everard (pictured, *Fact and Fiction [Vol. 15]*, 2000, original paperback with watercolor panel), Ann Hamilton, and Tim Maul. Uptown, don't miss the real and rare tomes—on Avedon, Curtis, Evans, Eggleston, and other photographers—that are being displayed to coincide with the

publication of Andrew Roth's new book, **The Book of 101 Books: Seminal Photographic Books of the Twentieth Century**. (Roth Horowitz, 160A East 70th Street; through November 3.)

Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$10 suggested contribution, \$7.50 students and seniors, \$6 children.

Bard Graduate Center for Studies in the Decorative Arts

"William Beckford, 1760-1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6/02. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; \$3, \$2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Vital Forms: American Art and Design in the Atomic Age, 1940-1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02. • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; \$4, \$2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötzt Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann,

Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair; Blah, blah, blah, your eyes; Blah, blah, blah, care; Blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

Drawing Center

"Heavenly Visions: Shaker Gift Drawings and Gift Songs." Approximately 130 drawings and song texts inspired by the unique spiritual practices and beliefs of the American religious community known as the Shakers; 10/31-12/15. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greenree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700), Tues.-Sat. 10-6, Sun. 1-6; \$10, \$5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum

"Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.-Mon. 11-6; \$5, \$3 students and seniors, free under 12.

Japan Society

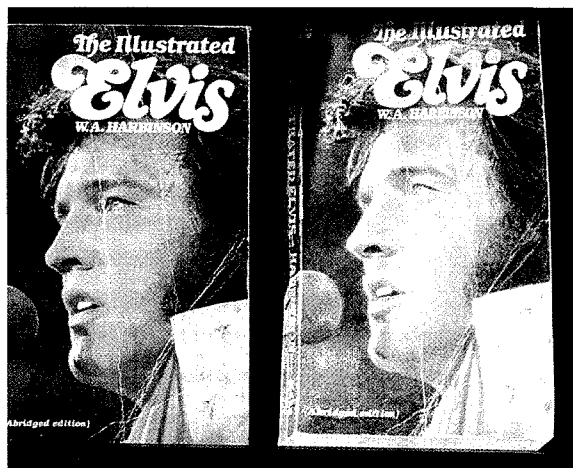
"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6/02. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; \$5, \$3 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10. • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • "Camels and Caravans: Daily Life in Ancient Israel." An exhibit designed for children between the ages of 4 and 10 that takes them on a journey to a Jerusalem home and marketplace two thousand years ago; through 6/30/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, \$2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; \$8 (\$10 for Chagall exhibition), \$5.50 students and seniors.

Metropolitan Museum of Art

"Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-Renaissance paintings; 11/6-5/5/02. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526-1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863-1935: Master Neo-Impressionist." The first major



present, of nudes and of views shot in such diverse locations as Monte Carlo and Omaha, Nebraska; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Nicholas Nixon

Photographs that depict couples in moments of physical intimacy; through 11/24. • Zabriskie, 41 E. 57th St. (212-752-1223).

Sandy Skoglund

New staged photographs; through 11/24. • Borden, 560 Broadway (212-431-0166).

Luke Smalley

Photographs of athletes from the photographer's new book, *Gymnasium* (Twin Palms); through 11/25. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Museums

American Craft Museum

"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); \$7.50, \$4 students and seniors.

American Folk Art Museum

"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11-7:30, Mon. 11-6; free.

American Museum of Natural History

"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The

exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Neo-Impressionism: The Circle of Paul Signac." Works by Henri Matisse, Camille Pissarro, Georges Seurat, and others, from the museum's collection; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • "Pieter Bruegel the Elder, Drawings and Prints." 52 of the Netherlandish painter's 61 extant drawings accompanied by a selection of his prints, and a selection of drawings that were once attributed to Bruegel; through 12/2. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24/02. • "Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; through 12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Caspar David Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon*, from the museum's collection, and its two variants, on loan from Dresden and Berlin; through 11/11. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 1/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 4:15 between April and September); \$10, \$5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; \$8, \$6 students and seniors.

Museo del Barrio

O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik

Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; \$5, \$3 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York

"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; \$5 suggested contribution, \$4 students and seniors.

Museum of the Fashion Institute of Technology

"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galiano, Alexander McQueen, and Vivienne Westwood; through 1/12/02. • "Yeohlee: Supermodern Style"; through 1/5/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon–5, Fri. 10–6, Sat. and Sun. 10–5; \$8, \$4.50.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tues.–Sun. noon–6, Thurs. noon–8 (free Thurs. 6–8); \$6, \$3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King, Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • "Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; \$5, \$3 seniors and children.

P.S. 1 Contemporary Art Center

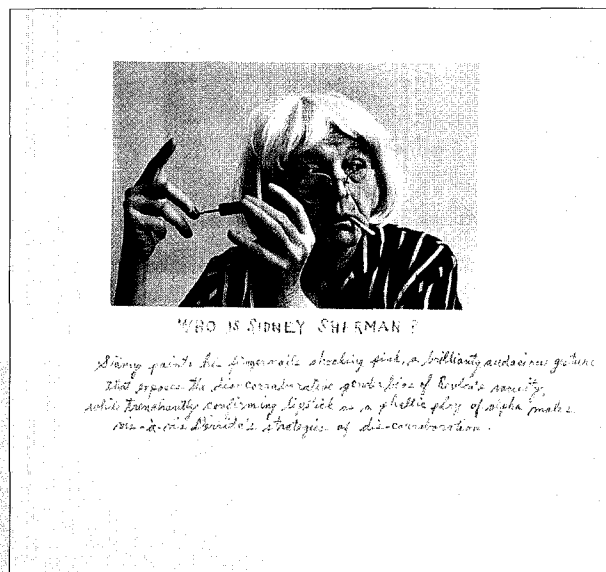
"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; \$5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17/02. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; \$5, \$2.50 students and seniors.

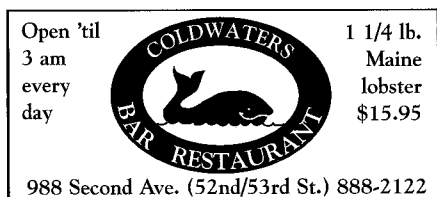
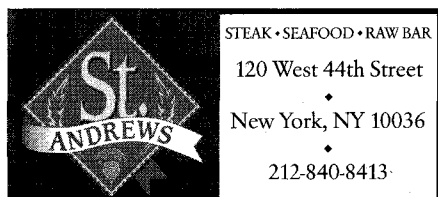
Smithsonian National Museum of the American Indian

"Capture: Native Americans and the Photographic

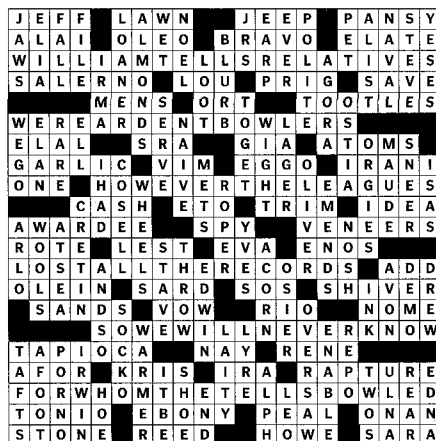
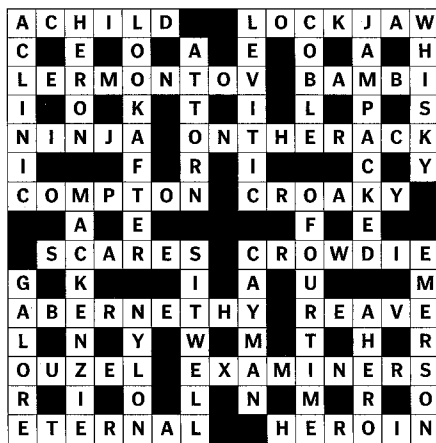


Photography Shooting Script

If you know Duane Michals by his surreal, dreamlike narratives of the past 30-odd years, you'll think you've come to the wrong gallery. But the handwritten text on these photographs is his trademark scratchy cursive, and that honey in the blonde wig (pictured, *Who Is Sidney Sherman?*, 2000) is Michals affecting a Cindy Sherman-esque impersonation. In his other new works—many of which are atypically large for the artist, and all of which parody the pretensions that cling to contemporary art and photography—Michals offers his own humorous versions of Andreas Gursky, Sherrie Levine, Thomas Ruff, Andreas Serrano, and Wolfgang Tillmans. At Pace/MacGill Gallery, 32 East 57th Street; through December 1.



Solutions to last week's puzzles



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Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • "Seth Eastman Watercolors: A Soldier Artist Among the Dakota"; through 11/15. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem

"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842-1942" and "Art and Activism," that explores the history of African-American photography from 1842 onwards; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; \$5, \$3 students and seniors.

Whitney Museum of American Art

"The Projected Image in American Art, 1964-1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893-1967) known for his visionary interpretations of the American landscape; through 1/20/02. • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550) Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

10/30 and 10/31 at 10 and 2: "Nineteenth- & Twentieth-Century Prints." On view from 10/24 10/31 at 2: "Orientalist Pictures From a Private European Collection." On view from 10/26. 11/1 at 10: "Nineteenth-Century Paintings." On view from 10/26. 11/6 and 11/7: "Impressionist and Modern Art." On view from 11/1. 11/8: "Work on Paper." On view from 11/3. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

11/6 at 1: "Impressionist and Modern Sale." Or view from 11/1. • 219 E. 67th St. (212-606-0430).

Doyle

11/6 at 10: "American Furniture and Decorations." On view from 11/3. • 175 E. 87th St. (212-427-2730)

Phillips

11/5 at 11: "The Hoener Collection." On view from 11/1. 11/5 at 7: "Impressionist and Modern Art." On view from 11/1. • 406 E. 79th St. (212-570-4830).

Sotheby's

11/2 at 10:15 and 2: "Nineteenth Century European Art." On view from 10/29. 11/1, 11/2 and 11/3 at 10:15 and 2: "Prints." On view from 10/28. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

11/1 at 10:30: "Autographs." On view from 10/28 11/5 at 10:30 and 2:30: "Old Master Through Contemporary Prints." On view from 11/1. • 10 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

Movin' on Up

Just in time for Halloween, Barneys New York unveils its mysterious, long-deserted ninth floor, now home to **Fred's**, the terrific restaurant that used to be in the store's basement. (The only thing that still haunts the space is the memory of former co-CEO Gene Pressman, who'd planned to turn it into his semi-private boxing ring.) The newly renovated 6,000-square-foot room features terrazzo floors, a serpentine granite bar, caramel-colored woven Italian-leather chairs—and, unlike Fred's old subterranean space, *windows*. And instead of Gene Pressman, executive chef Mark Strausman—who's brought his focaccia robiola, \$22 potato latkes, and a new weekend brunch menu up from the cellar—will be the one delivering the knockout punches. (660 Madison Avenue, at 61st Street; 212-833-2200.)

New and Noteworthy

★ **A**
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Stripe and Les Deux Lapins downtown) uses that space to maximum effect, cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Alibaba

A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

AQ Café

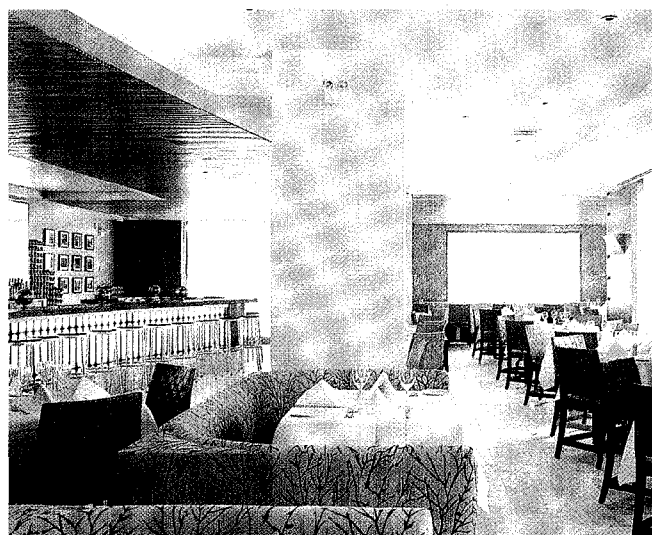
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-347-9745). (I)

Arezzo

An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloï, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloï's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

3id

Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house



restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Blue Grotto

A lounge-like space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

Bread

The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smothered in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) (\$)

Bread From Beirut

Neighboring diamond dealers and a multicultural clientele of Israelis, Turks, Palestinians, Egyptians, and Lebanese have discovered this affordable oasis in the midtown lunch desert. What, exactly, are breads from Beirut? Akin to pizza—they're round, flat, and delect-

tably topped with za'atar or keshik, a powdery blend of crushed wheat, sesame seeds, and crumbled dry goat cheese. Plus there's first-rate hummus and baba ghanoush, a succulent chicken shawarma, and killer kibbeh for takeout or to eat in. • 24 West 45th St. (212-764-1588). (I)

★ Cipriani Le Specialità

To that age-old question "Where can I get a good, cheap takeout lunch in midtown?" here's a surprising answer: Cipriani Le Specialità, a sunny, two-table café from those high-livin', Bellini-swillin' Cipriani boys. The shop specializes in cakes and pastries, but the kitchen really excels with a terrific variety of Italian sandwiches and daily pasta specials like gnocchi alla romana: five toothsome dumplings shaped like large scallops in a subtle tomato sauce. Great espresso, too. • 110 East 42nd Street (212-212-557-5088). (I)

Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a \$75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Danzón

From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper Veracruzana. Wines are exclusively

Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelée, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the \$27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflées on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seiche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called “For Beef Lovers Only”—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) (\$)

Medi

The best-seller lists will tell you: Tuscany and Provence are the destinations most often featured in New Yorkers' fantasies. Now that vexatious choice of cuisine has been solved by Roberto Ruggeri (Bice) and Roger Vergé (the venerable Michelin-starred chef). A room full of sky blues and sunflower golds, a simple menu, refined technique, and two pros at the helm make for

Opening

C, My Name Is . . .

When Matthew Kenney's original restaurant, Matthew's, closed after a fire last year, Kenney kept busy at Canteen and Commune, his hip bastions of haute comfort food in SoHo and the Flatiron district. This week, he restores his uptown presence by reopening Matthew's as **Commissary**, with a new circular bar, glass façade, and continuous service from 8 A.M. to 1 A.M. The kitchen revives some of the Mediterranean flavors Matthew's was known for in dishes like polenta with mascarpone at breakfast; panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. (1030 Third Avenue, at 61st Street; 212-339-9955.)

a midtown restaurant with great promise despite the Gipsy Kings on the sound system. • 45 Rockefeller Plaza (212-399-8888). (E)

Minotaur Restaurant

The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes “ancient Hellenic tastes,” like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Nam

Nam, with its pale lemon and celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway. Sample wonderful bo bia (soft rice-paper rolls filled with jicama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean sprout-filled coconut crêpes, and street-food-inspired this nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

92

With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. The Dreesen's doughnuts will be familiar to anyone who's spent time in the Hamptons, a sure sign of how well owner Ken Aretsky knows his market. • 45 E. 92nd St. (212-828-5300). (M-E)

Opia

Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

★ Ouest

After cultivating a coterie of foodie followers at places like *Alison on Dominick* and *Cascabel*, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites



like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway near 84th St. (212-580-8700). (M-E)

★ Pio Pio

Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the “matador combo,” a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

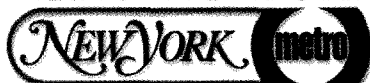
★ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bonafide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the “special beyti sarma.” • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, “Food and wine are the essence of life.” The corresponding significance of lounges and DJ's eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

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The Harrison

When Jimmy Bradley (The Red Cat) and his partner, Danny Abrams, took over the old Spartina space, little did they know what sort of no-man's restaurant land TriBeCa was about to become. But to their credit—and per Mayor Giuliani's express orders—they continued building French doors, installing walnut wainscoting, and hanging local art. And if ricotta cavatelli with braised veal cheeks, quail cassoulet, and homemade bresaola with tagglio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. • 355 Greenwich St. (212-274-9310). (M)

The Minnow

Aaron Bashy grew up in New England and trained at Le Bernardin—two fishy life experiences that pervade his menu at the Minnow. There's a bit of Ipswich in his fried-clam-and-halibut basket, a concession to fish-phobes in the odd vegetarian dish, and an recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Thom

The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run \$21 to \$28—a deal, considering that rooms upstairs start at \$370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

* Alfanoose

This spotless falafel joint makes the best—and neat—falafel sandwich in town. Co-owner Mouhammad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

* Aquagrill

Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

* Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and tar anise, lamb with cumin crust, crabs in ginger, and tawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

* City Hall

Chef-owner Henry Meier may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

* Danube

David Bouley's outrageous, lacquered, velvet-washed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario

Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

* Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

* L'Orange Bleue

L'Orange Bleue offers a cheery balance of tempered exoticism, local Eurocharm, and American thrift. The menu echoes this accord: a slightly raunchy putanesca, mussels in a pungent bath of fennel and curry, a meaty lamb tagine, and tender codfish with tomato and basil. And if the world-beat music is geared more toward the Helmut Lang'd young'uns at the bar, you will endure. Remember, you didn't have to get any shots. • 430 Broome St. (212-226-4999). (I-M)

Layla

A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

* Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gabby's stuffed cabbage. A burger, even. And nothing over \$19. • 139 Duane St. (212-513-0001). (I-M)

* Mark Joseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

* Montrachet

No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's rein-



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Data

Heavy Starch, Please

If you're like us, you love participating in the New York City Marathon—everything but the part where you're required to run 26.2 miles while bystanders throw water and orange wedges at you. It's best to gradually work your way up to these sorts of things. So this year, we're skipping the actual running and concentrating our efforts on pre-race carbo-loading. Here are a few of our favorite last-minute training grounds, ready and waiting whether you decide to run or not.

R.P.



Becco

355 W. 46th St.
212-397-7597

Not to knock Tavern on the Green's annual Ronzoni pasta party, but 9,000 pounds of ziti divided by 17,000 marathoners only equals about a half-pound per person. At Becco, \$21.95 gets you a salad or antipasti, plus unlimited helpings of the three pasta dishes of the day.

Ess-a-Bagel

359 First Ave., at 25th St.
212-260-2252

Bagels as big as beagles aren't what the average aficionado looks for. But how many of those picky bagel nibblers have ever come up against the dreaded "wall"—the marathon's twenty-mile mark?

Ferdinando's Focacceria

151 Union St., Brooklyn
718-855-1545

Check the rule book before eating here, because Ferdinando's potato-croquette-and-panelle sandwich topped with ricotta and pecorino (\$4.25, pictured) may give runners some kind of deliciously unfair supercarbo advantage and constitute grounds for disqualification.

Babbo

110 Waverly Pl.
212-777-0303

Has a Frenchman ever won a footrace? Well, no matter. If you think France's Médoc marathon—which features wine stops every mile—is the only way to run 26 miles, then Babbo's seven-course pasta-tasting menu with an optional wine pairing for each course is for you (\$59 per person; \$45 per person for the wine).

Milan's

710 Fifth Ave., Brooklyn
718-788-7384

This Czech-Slovak mom-and-pop shop is home to a formidable triple carbo whammy: The all-beige Slovak combo (\$7.30) features potato-and-cheese pierogies, a huge potato pancake, and a mound of spaetzle-like noodle dumplings in a sheep's-milk-cheese sauce called *halusky*—a Zone Dieter's nightmare.

Hero's Sweetpotatoes

30 E. 13th St.
646-336-1685

Hit the spud trifecta again at Hero's, a Japanese fast-food joint that celebrates the humble sweet potato: Start with sweet-potato rice soup, have a sweet-potato pita-pocket sandwich, and save the baked sweet potato slathered with peanut butter for last.

forced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Penang

This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. • 109 Spring St. (212-274-8883). (M-E)

★ Pico

Chef John Villa (Judson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by

the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I-M)

Roc

Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

Salaam Bombay

A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Tribeca Grill

Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. • 375 Greenwich St., at Franklin St. (212-941-3900). (E)

Below 14th Street, East

Alphabet Kitchen

In a long, lofty room outfitted with a colorful mosaic

alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

It's Greek to Me

In case the name doesn't give it away, the blue-and-white color scheme and the photos of the Aegean let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at \$10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I-M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) (\$)

★ Leshko's

The design team behind Moomba and Veruka has given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic). That, and creatively prepared American comfort food, attract a hip crowd that doesn't mind being squeezed in. Almost nothing of the old Leshko's remains, except, maybe, the pierogies, though they've gotten a makeover: served on a bed of fennel, leeks and mushrooms. • 111 Avenue A (212-777-2111). (I-M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328 0000). (M-E)

Below 14th Street, West

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (sou dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic note the gender-specific wine list. • 13 Barrow St. (212 741-6699). (M-E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one mor brick-walled Village joint with a brunch menu. In stead, focus on the intriguing all-over-the-plac menu's superb steak tartare, perfectly smoked sable,

butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gente prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from *pastina en brodo* and *zuppa di pesce* to chicken *parmigiana*, *tortellini alla romana*, and on Mondays, *osso buco alla Milanese*. • 97 Macdougall St. (212-228-9194). (M)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Wall'sé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret topping. And though dishes like *tafelspitz* and *wiener schnitzel* seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th-42nd Streets, East Side

★ Aleutia

You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Alva

Bare lightbulbs evoke Thomas Edison, the namesake of this sophisticated American bistro owned by Aureole chef Charlie Palmer, but Terrace Cave's unfussy food is all very au courant: grilled hanger steak, pan-seared salmon, mussels in saffron broth, and a portabello mushroom burger. • 36 E. 22nd St. (212-228-4399). (M-E)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi

Verben's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share *foie gras mousse*, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125½ E. 17th St. (212-260-0900). (M)

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's *cozze* are plump and sweet in a fiery broth; chewy handmade *pinci* noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. At lunch, the \$20 tasting menu shows off his equally distinctive culinary style to great effect. • 5 E. 20th St. (212-460-9100). (M-E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I-M)

Object of Desire Patch Work

Beppe pastry chef Vera Tong has concocted a seasonal dessert to rival pumpkin pie: silky roasted-pumpkin yogurt panna cotta drizzled with honey syrup and sprinkled with pomegranate seeds. For an encore, she sends out a post-dessert pumpkin-seed brittle, yummily leaving nothing to waste. (45 East 22nd Street; 212-982-8422.)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—\$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

★ Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Pershing Square

As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops. • 43 E. 29th St. (212-696-4488). (I-M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Union Square Cafe

Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Sur-



prisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

14th-42nd Streets, West Side

Arno

Garment-district bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shish kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

★ Periyali

This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

Simply Pasta

Perfectly situated for preheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd-56th Streets, East Side

★ Avra

Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon, and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

★ Della Femina

It might be easier to score a table here than at the in-

famous ad man's East Hampton address, but don't read too much into that: The souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so

the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métazur

Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony.



Atlas shrugged: Papillon's new chef, Paul Liebrandt, left, and pastry chef Will Goldfarb.

Opening Foam Home

Just when macaroni and cheese threatens to put post-September 11 New York diners into a permanent sleeper hold, along comes former Atlas chef and rude-food warrior Paul Liebrandt, the Ornette Coleman of free cuisine, to loosen its starchy grip and wake—or shake—us up. Reports of his exile to Europe have been greatly exaggerated; in fact, he's resurfaced downtown at Papillon, determined to thrill us with his self-described "extremely high-quality cuisine in a very relaxed setting with very relaxed prices." That means a \$45 prix fixe with no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is ingeniously pickled in brine and crowned with

écume de mer (clam foam). Other examples of Liebrandt's high-concept cuisine include langoustine tartare with a sablé made from its roe (pictured, left), and entrées like côte de boeuf baked in hay with coffee-cardamom jus. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note with desserts like a liquid chocolate tart with a sheet of pulverized and baked Halls Mentholyptus. Chicken soup, watch your back. (575 Hudson Street; 646-638-2900.)



Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M-E)

Monkey Bar

Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano

Upscale Italian specializing in food from the south. Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses

handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Charreusse and coffee, and baby pig with cassoulet is carefully sauced. With inventive cooking like this, even the recently redone room—so French when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but

traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

Rothmann's Steakhouse & Grill

A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the \$132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd–56th Streets, West Side

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon

The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucrouste," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ 44 & X Hell's Kitchen

John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

★ Virgil's Real Barbecue

The burgundy hand towel you get instead of a linen napkin is the tipoff. Don't do Virgil's with your pinkie up. This is bar-b-q—food you're supposed to suck off your fingers and dribble down your chin. But is it authentic? Faced with a plate of Memphis pork ribs and red beans, this big guy from Tulsa looks up and says, "Who gives a crap? It tastes fine to me!" That should be good enough for you. • 152 W. 44th St. (212-921-9494). (M)

57th–60th Streets

★ Bouterin

It wasn't enough for Antoine Bouterin to recreate the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M-E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unimintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragu, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's

Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes daily. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras-spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Park So. (212-583-1111). (E)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras, and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Above 60th Street, East Side

★ Aureole

Aureole is the kind of upscale restaurant Americans love. Nothing precious, nothing stagy. With the help of a staff as high-buttoned and on their toes as the original crew of the *Enterprise*, chef Gerry Hayden brings you your favorite foods prepared with big flavors in comforting combinations. Poached Maine lobster in coconut-curry sauce. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pond-side deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crust sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called paman come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should

Ask Gael

Why Zitoune?

It's the Arabic word for olive, a beloved soccer star of the eighties, and Moroccan-born Alain Bennouna's third effort to score on this corner. After just ten days in Fez and Marrakech (or so he confides), chef-partner Julian Clauss-Ehlers has absorbed an impressive feeling for what gourmands count among the world's great cuisines. His French training shows in the elegance of classics like cinnamon-stippled b'steeya (smartly using moist duck) and in fragrant harira—the meaty soup eaten to break the fasts of Ramadan. Fusion breakouts are measured, too, as in deep-fried crab briwats on tomato chutney, and in seared-lamb carpaccio with the complex spicing of ras el hanout (also a barely detectable accent in the chocolate-wrapped cappuccino mousse). Even so, I detect wariness in his timid seasonings. But veal cheeks with dates, almonds, and honey is a real triumph, and the vegetable couscous is properly fluffy. (The essential fiery harissa never appears. We have to ask.) Add a point for gentle prices and a \$25 prix fixe with a glass of wine if you're willing to exit by 8 P.M. (46 Gansevoort Street; 212-675-5224.)

ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ JoJo

Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

★ Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka-worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

★ Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

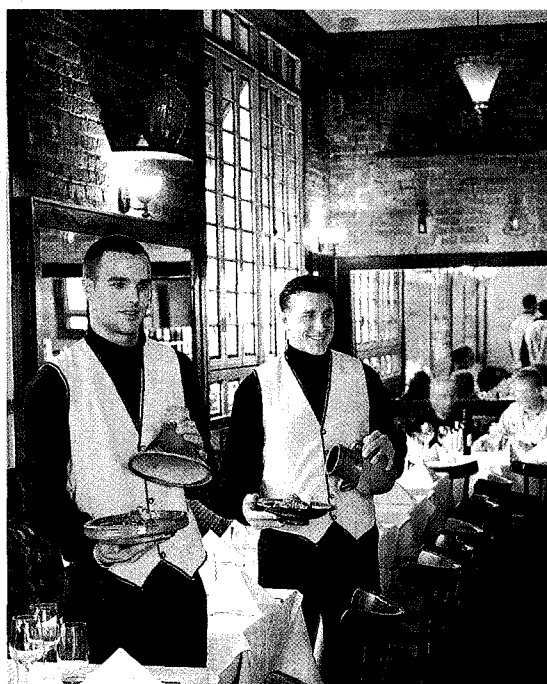
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall “American fare” sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Red Bar

This popular Southampton-spawned canteen launched on the Upper East Side with caviar dreams and a \$34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic \$25 prix fixe, but if you're not pinching pen-



nies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

★ Viareggio

At first glance, there's little to distinguish this dining room. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried-cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

Above 60th Street, West Side

★ Cafe Luxembourg

Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

★ Caffé La Grolla

The itty-bitty offshoot of Ristorante La Grolla per-

forms three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Picholine

Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin pan-na cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

★ River

The faux-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's

In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming “Live! Live! Live!” is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

★ Sapphire Indian Cuisine

A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

★ Scaletta

A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Brick Oven Gallery

Where there's a century-old brick oven, there tends to be superb pizza, and this off-the-beaten path Williamsburg restaurant is no exception. Quiet, friendly, a world apart from overheated Bedford Avenue, it's decorated with local art and full of local flavor, from the eggplant-based “Brooklyn caviar” to the customers who sit outside and smoke cigars after polishing off a hunk of Italian cheesecake. • 33 Havemeyer St., Brooklyn (718-963-0200). (I-M)

Queens

★ Saporì d'Ischia

Importers Frank and Anthony Galano have transformed their Italian-foods warehouse into a nighttime red-hot red-sauce dining destination where Neapolitan crooners provide entertainment between the anit-pasti and the secondi. If great thin-crust pizza and pasta, plus a new enoteca with mostly small-production Italian wines, aren't enough to lure you out to this industrial desolation row, factor in the steep discounts on extra-virgin olive oil, balsamic vinegar, and enough prosciutto, salsiccia, and capocollo to knock Tony Soprano off his feet. • 55-15 37th Ave., Woodside (718-446-1500). (M)

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Edgar Meyer and Béla Fleck

The bassist and banjo player, both heroes of their instruments, perform a Bach two-part invention, selections from Fleck's new classical album *Perpetual Motion*, and of course bluegrass—for which Fleck is legendary. 10/31 at 8. • Alice Tully Hall, Lincoln Center (212-875-5788); \$27.50–\$37.50.

Bargemusic

Chamber music on the water: Les Voix Humaines with countertenor Daniel Taylor presents "Flow My Tears": music by Purcell, Dowland, Byrd, and Hume. 11/1 and 11/3 at 7:30. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); \$30.

"Complete Piano Music of Arnold Schoenberg" Marilyn Nonken's concert commemorates the fiftieth anniversary of the composer's death. 11/1 at 8. Pre-concert lecture at 7. • Miller Theatre, Columbia University, Broadway and 116th St. (212-854-7799); \$20.

Opening

Schoe and Tell

"Schoenberg was not a pianist," says Marilyn Nonken. "I mean, he wasn't a natural playing the instrument. He didn't like to play it in front of people, but when he was having a creative breakthrough, a lot of times he would work out those ideas for the first time at the piano." Nonken will be playing Arnold Schoenberg's complete piano works at the Miller Theatre this week. But this isn't a *Ring* cycle situation, where you're expected to return to the theater night after night. When Arnold Schoenberg died 50 years ago, he left just an evening's worth of piano repertoire—six full pieces, short enough to allow time for commentary. Nonken, 30, has been playing these works since her days at the Eastman School of Music and her studies in Berlin with Leonard Stein, Schoenberg's assistant and friend. She calls the composer's 1909 Opus 11 "maybe the most important piano piece of the entire twentieth century. It's the piece where Schoenberg broke with tonality. It's one of the first atonal pieces ever, and so I try to bring to it a lot of color and contrast and drama—like in Edward Munch's *The Scream*." There's so much mystique about who Schoenberg was (he was also a self-taught painter, for example; slides of his paintings will be projected during the performance) that Nonken, who concentrates on twentieth-century composers, thinks sometimes the music is misunderstood. "Sometimes players get a little bogged down because there's the idea of Schoenberg as being this tremendous tormented genius, and sometimes the performances lose some of the lightness and spontaneity and dancelike quality," she says. "So I try to stress the lyricism and the drama and some of the—I guess you could say whimsy, or sweetness even, that I really think is in them." And speaking of hard-to-appreciate twentieth-century composers: This spring, Nonken brings the complete piano works of Pierre Boulez to Cooper Union. (See "Classical Music.")

A.Z.

New York Chamber Symphony

Celebrates its twenty-fifth season with the Alan Hovhaness *Celebration of Life* Concert, 11/1 at 8; and newly commissioned Hugh Aitken work, 11/3 at 8 and 11/4 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); \$40 (11/1: \$25–\$50).

New York Philharmonic

Soprano-composer Susan Botti is the featured soloist in the world premiere of her *Echo Tempo* for soprano, percussion, and orchestra, with percussionist Christopher Lamb, and Helsinki-native pianist Olli Mustonen makes his Philharmonic debut with Rachmaninoff's *Rhapsody on a Theme of Paganini*. 11/1 at 8, 11/2 at 2, and 11/6 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); \$21–\$82.

Johannes String Quartet

The ensemble performs works by Haydn, Debussy, and Mendelssohn. 11/2 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$42.



"Aranjuez Guitar Series"

Italian virtuoso Rocco Peruggini plays Villa-Lobos, Respighi, and Giuliani (Mauro, not Mayor). 11/3 at 8:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$20.

Rossetti String Quartet

California ensemble makes its New York debut with quartets by Haydn and Debussy, and Dvorák's String Quartet in E-flat Major (*Slavonic*). 11/3 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$35.

"Foss Plays Foss"

Lukas Foss performs his own piano works and arias from *Griffelkin* and Schumann's Quintet for Piano and String in E-flat Major. He's joined by members of the chamber ensemble Elysium. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$35.

Peter Serkin, Piano

'Tis the season of piano and Schoenberg: Serkin takes his turn, adding Haydn's *Variations in F minor*. 11/4 at 5. • Alice Tully Hall, Lincoln Center (212-875-5788); \$38.

Opera

Metropolitan Opera

Puccini's *Madama Butterfly* has its season premiere 11/1. Last performance of Bellini's *Norma* is the 11/3 matinee. Verdi's *Luisa Miller* and Puccini's *La Bohème* also run this week. Call for details, or visit www.met-opera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); \$25–\$265.

New York City Opera

Season premiere of Puccini's *Turandot* is the 11/3 matinee. Monteverdi's *The Return of Ulysses* (*Il Ritorno D'Ulisse in Patria*), Puccini's *La Bohème*, and Mozart's *The Magic Flute* also run this week. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); \$25–\$105.

The New York Grand Opera Company

Vincent La Selva leads a program of arias and duets chosen by WQXR listeners. 10/31 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-24-8837); \$25–\$50.

Dance

American Ballet Theater

Highlights of the fall season's final week include: the acclaimed *Black Tuesday* and *Gong*, by Paul Taylor and Mark Morris, respectively; the company premiere of Kirk Peterson's *Amazed in Burning Dreams* with score by Philip Glass; Balanchine's *Symphony in C* set to Bizet; and a new ballet by Stanton Welch. Call for details or visit www.abt.org. 10/30–11/4. • City Center, 130 W. 55th St. (212-581-1212); \$30–\$70.

Garth Fagan Dance

Tony Award-winning choreographer of *The Lion King* puts together a truly eclectic program, fusing ballet, modern, and Afro-Caribbean dance set to Brahms, Puccini, Keith Jarrett, Wynton Marsalis, and a new work set to John Adams. 10/30–11/11. Call for details. • The Joyce Theater, 17 Eighth Ave. (212-242-0800); \$38.

"DTW Around Town"

Dance Theatre Workshop presents Maura Nguyen Donohue's *Boh*, inspired by karate, aerial dance, and meditation, and Patricia Hoffbauer's *Over My Dead Body*, with Brazilian folk and pop music and Puccini's opera *Gianni Schicchi*. 11/1–11/3 at 8; 11/4 at 3. • The Duke on 42nd Street, 229 W. 42nd St. (212-924-0077); \$20.

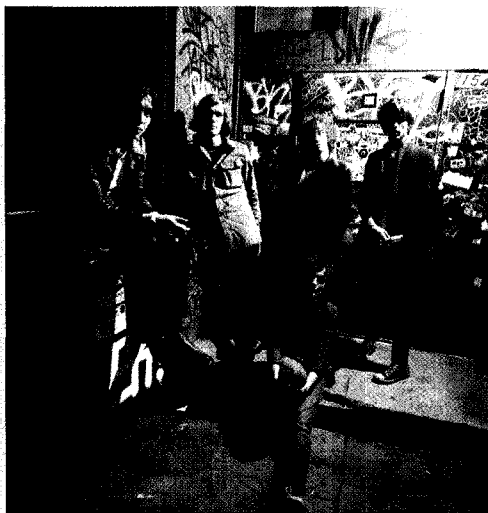
Les Ballets Jazz de Montréal

Presents five New York premieres and a world premiere by Crystal Pite. 11/4 at 2. • Brooklyn Center for the Performing Arts, Walt Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-951-4500); \$30.

Performance

Treats (No Tricks)

Like a lot of other industries that depend on the public's willingness to go out and play, the nightlife and concert business has had a dismayingly bad fall season, what with tour cancellations, postponements, and a pervading sense of unease. Thankfully, relief is on the way: The sort of dizzyingly diverse night of music New Yorkers are accustomed to (but have seen little of this fall, even with fests like CMJ) will at last take hold on October 31. Rockers-of-the-moment **The Strokes** (pictured) take the stage at the Hammerstein Ballroom for one of their first shows since their U.K. blitz; dub-reggae master **Lee "Scratch" Perry** will give the low end of the S.O.B.'s sound system a workout; shlockmeister **Alice Cooper** will haunt the Roseland; experimental clarinetist **Don Byron** will bring the outré jazz of his latest release, *You Are #6—More Music for Six Musicians*, to Joe's Pub; D.J.'s "**Little**" **Louie Vega**, **Tony Humphries**, and **David Morales** will man the turntables at Centro-Fly in a sort of *Superfriends* moment for New York house music; progressive-house maestro **Danny Tenaglia** will host a costume party at Vinyl, with all proceeds going to the club's neighboring firehouse; rock-jazz fusionists **Medeski Martin & Wood** take the stage at the Beacon for their only New York appearance this year; and the always unpredictable soulstress **Me'Shell Ndegéocello** will debut her latest album, *Cookie: The Anthropological Mixtape*, at the Village Underground. And by showing up in force on Halloween, you'll be helping an industry that's been spooked since September 11. (See "Concerts," "Small Stages," and "Clubs.") E.B.



Concerts

Alice Cooper

10/31 at 8. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). \$35.

The Black Crowes

10/29 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). \$45.

Boz Scaggs

With Solomon Burke and the Uptown Horns. 11/2 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). \$30-\$75.

Luther Vandross

10/31 at 7:30. • New Jersey Performing Arts Center, Newark, N.J. (212-307-7171). \$55-\$85.

Medeski Martin & Wood

With Kid Koala. 10/31 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). \$30.

"Pledge of Allegiance"

With Slipknot; System of a Down; Rammstein; Mudvayne. 10/31 at 6. • Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). \$45.

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

\$ = cash only.

P.O.D.

11/2 at 8. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). \$25.

The Strokes

10/31 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). Sold out.

Small Stages

B.B. King Blues Club & Grill

10/30: "Lyricist Lounge" presents Underground Airplay. 10/31: Pharcyde; Souls of Mischief; Rasco. 11/1: Kool Keith; Ice-T. 11/2: Jean-Luc Ponty. 11/3: Average White Band. 11/4: Kim Wilson. • 243 W. 42nd St. (212-997-4144).

Bottom Line

11/1: Lina Koutrakos. 11/3: Cheryl Wheeler. 11/5: Ed Palermo's "Better Daze." • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

10/31: Eagle Eye Cherry. 11/1: Les Savy Fav. 11/2-11/3: Robert Randolph and the Family Band. 11/4: Burning Airlines; New End Originals. • 6 Delancey St. (212-533-2111).

The Cutting Room

Wednesdays in October and November: Roy Nathanson and the Alphabet Lounge Band. • 19 W. 24th St. (212-691-4065).

Fez

Saturdays through 11/17: Margarita Pracatan. Also

through 11/17: John Kelly in "Shiny Hot Nights: More Songs of Joni Mitchell." 10/29: Spotiswoode and His Enemies. 11/2: The Plaintains; My Favorite Princess. 11/4: Uni-Tard. 11/5: Adam Franklin; Push Stars; Teddy Thompson. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza

10/29-10/30: NOFX. 11/3: Femi Kuti. • 17 Irving Pl. (212-777-6800).

Joe's Pub

Sundays: Former clubland icon Larry Tee's "Club Badd." Tuesdays: D.J. Beverly Bond spins hip-hop and rare groove. Wednesdays: Nine-piece band Mo Guejaro plus salsa and Cuban *son* music. 10/31: Don Byron. • 425 Lafayette St. (212-239-6200).

Knitting Factory

10/30: Fantomas. 10/31: Sun Ra Arkestra. 11/2: Solex; Bardo Pond. 11/3: Lois and Brendan McCarty. 11/4: Dashboard Confessional. 11/5: Girly Freak Show. • 74 Leonard St. (212-219-3055). \$.

Makor

10/29: Berry Sakharof. 11/1: Jian Ghomeshi; Martina Sorbara. 11/3: Andy Statman Band; Country Libations. 11/4: Yuri Yunakov Ensemble; Margot Leverrett. • 35 W. 67th St. (212-601-1000).

Manitoba's

Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's

10/29: The Samples. 10/30: Charlie Hunter Quartet. 11/1: Bullfrog featuring Kid Koala. 11/3: Fugu; Mark Robinson. 11/4: Curt Kirkwood; Bill Janovitz; Adam Franklin. 11/5: Sensefield. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge

10/29: Bob Schneider. 11/1: Curt Kirkwood. 11/2-11/3: Man or Astroman. 11/4: David Garza. • 217 E. Houston St. (212-260-4700).

Rodeo Bar

10/29: Western Caravan. 10/30: Tish Hinajosa. 10/31: The Hangdogs. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s

10/30-10/31: Lee "Scratch" Perry. • 204 Varick St. (212-243-4940).

The Village Underground

10/30-10/31: Me'Shell Ndegéocello. 11/2: Ronny Jordan. 11/5: Chris Knight; Joe Flood. • 130 W. 3rd St. (212-777-7745).

"Warsaw"

11/3-11/4: Cavestomp! festival with the Electric Prunes. • Polish National Home, 261 Driggs Ave., Brooklyn (866-468-7619).

Clubs

Baktun

Thursdays: House great Tony Humphries. The first Friday of every month: Rotating house-music DJ's spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum 'n' bass at "Direc Drive." Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly

Wednesdays: "Dance Ritual" with "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson.

Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 10/27: D.J. Deep. • 45 W. 21st St. (212-627-7770).

Exit II

It's called Exit II because a major renovation (a new wood dance floor, some pretty lounges upstairs) is helping lift the club from boxy warehouse to superclub status. But Exit is still struggling, crowd-wise. At the brand-new Junior Vasquez Saturday-night residency, ravenous heterosexuals do an unfortunate amount of bumping and grinding until early morning, when Junior's gay following shows up to provide some much-needed respite. Come after 7 A.M. or don't come at all. • 610 W. 56th St. (212-582-8282).

Guernica

Ignore the mediocre, overpriced food upstairs and head downstairs to the dance floor to hear surprisingly great techno and house. Monday is the best night at this Avenue B haunt: "Tronic Treatment" has one of the most consistent lineups in the city, bringing everyone from rave icon Frankie Bones to techno master Claude Young. 11/5: Marco Carola. • 25 Ave. B (212-674-0984).

Luxx

Fridays: Afro-funk with Anti-Balas. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy

Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404).

Shine

Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

ipa

Wednesdays: Rock and roll spun by D.J.'s like Paul Seigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

/inyl

Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Clausell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. 10/31: Halloween party with D.J. Danny Tenaglia; all proceeds go to the club's neighboring fire house. • 6 Hubert St. (212-343-1379).

Jazz

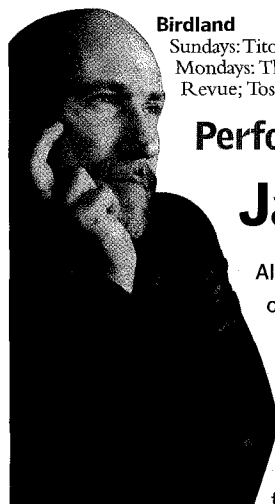
Birdland

Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz

Performance

Jazz Odyssey

Along with Pat Metheny and Bill Frisell, John Scofield (pictured) is one of jazz's premier fusionists. But on his latest album, *Works for Me*, the guitarist ditches his usual rock leanings, working with top jazz players like Christian McBride, Kenny Garrett, and Billy Higgins, while avoiding a conservative standards-based set. When Scofield plays the Iridium from October 30 to November 4, expect some of those A-list collaborators as well as music from his excellent catalogue of post-bop. (See "Jazz.")



Photograph: bottom, by Ken Schles.

Festival

One More Stomp

Cavestomp! began as a one-off ode to the sort of shambling sixties garage bands collected on the compilation *Nuggets*, but it soon evolved into a regular happening at the Village Underground, bringing in heavies like ? and the Mysterians. On November 3 and 4 at Warsaw, the series, produced by E Street Band guitarist and *The Sopranos* star Steve Van Zandt, will host its fifth festival, starring the Electric Prunes (pictured), whose woozily psychedelic rocker "I Had Too Much to Dream Last Night" opened the *Nuggets* set, as well as a performance from the winner of the Cavestomp! garage-band search. The nights will also mark the official conclusion of the series itself, though a return next year shouldn't be ruled out. (See "Small Stages.")



Orchestra featuring Lew Tabackin. Tuesdays: From 5:30 to 7:30 p.m., David Ostwald's Louis Armstrong Centennial Band; the Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 10/31: Melissa Walker. • 315 W. 44th St. (212-581-3080).

Blue Note

Sets at 8 and 10:30. 10/29-10/30: Chuck Mangione Band. 10/31: Jimmy Bruno with Eric Alexander. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall-style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 10/29: Jon Dryden Quintet. • 349 E. 13th St. (212-533-6212).

Iridium

Monday nights, the Les Paul Quartet holds office hours. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/30-11/4: John Scofield Quartet. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Insights: The Legacy of Charlie Parker"

Lecture and music series, Tuesdays from 7:45 to 9:30. 10/30: Don Braden. • New School University, 66 W. 12th St. (212-229-5690).

"Jazz Salon"

Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 11/5: Lewis Nash. • 177 Prince St., top floor (800-730-6992). \$40.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenthal's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 p.m. Suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. Fridays in October: Vincius Cantuarua Quartet. Fridays in November: Randy Weston's African Rhythms Quintet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). \$.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 a.m. It's a candlelit basement whose nightly jams start round about 2 a.m.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic

Sunday: Klezmer Sundays. 10/29: Judy Elkan's Play Station. 10/30: Marc Ribot. 11/2: Suntanama. 11/3: Smokey Hormel and Miho Hatori. • 107 Norfolk St. (212-358-7503). \$.

Village Vanguard

Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 a.m. set Fri. and Sat. 10/30-11/4: Cyrus Chestnut Trio. • 178 Seventh Ave. So. (212-255-4037). \$.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.-Thurs. at 9:30; Fri.-Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

\$12.50-\$24.50, two-drink minimum. Mondays: "New Talent Night," hosted by Eddie Brill. 10/30: Tales of a Bugged-Out Black Chick. 10/31: Wil and Tony Roberts. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30

A.M.; and Sun.-Thurs. at 9. 10/29-11/4: Colin Quinn; T. Sean Shannon; Tom Papa; Godfrey; Mitch Fatel; Jim Norton. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

10/29-11/4: Jim McCue; Paul Mercurio; Nancy Redman; Hood; Gregory Vachello. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

11/1: "Homo Comicus." 11/2-11/3: Rob Magnotti; Ben Bailey; Wali Collins; Sue Costello. • 34 W. 22nd St. (212-367-9000).

Richard Lewis

11/2-11/3 at 7:30 and 10:30. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). \$28.50.

Scott Thompson in "The Lowest Show on Earth"

Through 11/6. • 45 Bleecker, 45 Bleecker St. (212-307-4100). \$35-\$45.

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.-Thurs. at 7 and 9; Fri.-Sat. at 8, 10, and 12:15 A.M. \$12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

"American Songbook" presents: "Simply the Voice"

11/1 at 8 and 10: Rockapella. 11/2 at 8 and 10: The Nylons. 11/3 at 8 and 10: The Bobs. • Lincoln Center's Stanley H. Kaplan Penthouse, 70 Lincoln Center Plaza (212-721-6500). \$45.

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.-Sat., late shows Fri. and Sat.) 10/30-12/1: Paula West. • 59 W. 44th St. (212-840-6800).

Arci's Place

Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." Through 11/3: Margaret Whitling. • 450 Park Ave. So., at 30th St. (212-532-4370).

Don't Tell Mama

Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 10:30: Gay and Lesbian Stand-Up Comedy Fest with Michael Conley and Co. Saturdays at 8:30: "Poole Variety Show" with Ron Poole. Saturdays at 11: "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757-0788). \$.

Feinstein's at the Regency

Tuesday through Saturday, the cover charge is \$60. Two shows on Fridays and Saturdays and the cover is \$60 per show. The food-and-beverage minimum is \$40 per person at all 8:30 shows and is \$25 per person for the eleven-o'clock shows. Through 11/3: Anny Hampton Callaway. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club

11/1-11/3: Amanda McBroome and Joel Silberman. • 32 W. 37th St. (212-947-6428).

Jeff Harnar in "Sammy Cahn All the Way"

11/2-11/18 at 8:30. \$20 cover; one-drink minimum. • Laurie Beechman Theater, West Bank Cafe, 407 W. 42nd St. (212-695-6909).

Judy's

10/29: Al Carmines and David Vaughan in "A Transatlantic Revue." 10/30: Elizabeth Hodes in "Reflecting on Madness—an Homage." 10/31: Culver Cassone. 11/1: Kathy Kelleher. 11/2: Rick Peets in "If You Were Wondering." 11/3: Judy Kreston and David Lahm in "In the Center Ring: Songs of the Circus." 11/4: Eric Pickering in "From Every Side." 11/5: Maureen Kelly Stewart in "Seventeen on Mars." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

WOLFF *Continued from page 23*

her to choose between a newly hired older female employee or an overweight male employee. The portrait in the papers is of someone who just can't seem to stifle himself.

There is, too, Bloomberg's alleged tolerance of similar or worse behavior on the part of his male colleagues and the casual and systematic retaliations that resulted when the women in the company didn't play their prescribed role.

The pervasive sense throughout these documents is of one man's notion of what it means to be No. 1—of the control he possesses, and the freedoms he's entitled to. It isn't real life—it's life lived in a bubble, a bubble floated on inordinate cash flow.

BLOOMBERG HAS DENIED EVERYTHING IN the three lawsuits (although, according to the *Daily News*, he has admitted to "normal banter"). He told the *News* he took a polygraph, and that he passed it, but he's refused to release the details of the test. He gave a deposition in the Garrison suit. But by the terms of the settlement, the Bloomberg deposition was never made public and both sides agreed not to discuss anything relating to the suit.

One of the other suits, filed by Mary Ann Olszewski, was dismissed because of mistakes by the plaintiff's counsel (late filings among them). The third suit, by T. Diane Winger, has been dropped (Winger's husband also worked for Bloomberg, and was subsequently found to have embezzled money, which may or may not have been a factor in the disappearance of the case).

LET US ASSUME THAT ABSOLUTE TRUTH IS unknowable.

And yet what we have here fits. It sounds like Michael Bloomberg. It sounds like Wall Street. The charges are relentless and specific—page after page of gross but nuanced relations between employer and employee.

In politics, all we customarily require is a smell test—and that smell test is what, in politics, informs the character issue. What's more, there are *three* lawsuits here—remember what only one did to Bill Clinton.

There are some people who say that even if much of this is true in substance, it's not true in tone—that Bloomberg and his cronies operate with a certain sense of humor (and that the inherent problem of such legalistic testimony is that it turns the playful literal). This is banter. If Bloomberg is guilty of something, it's

of being a lovable asshole, a charming dickhead.

Even if we accept that, it still doesn't explain why, among all politicians, Bloomberg has gotten the benefit of the doubt here. Such allegations—indeed, far less credible allegations—would customarily torpedo a political career. It is certainly possible to argue that politicians should get the benefit of the doubt more often than they do. But why has Michael Bloomberg been the lucky one?

These documents are freely available. I know that various reporters at the *New York Times* have them—and have had them for months (Jonathan Landman, the *Times* Metro editor, refused to return phone calls to discuss the issue).

The *Daily News*, in fact, wrote a revealing story based upon these papers, focusing on the "Kill it" remark and using other vivid quotations. But still the story did not, in the media hierarchy, rise to the level of the character issue.

After the *Daily News* story, a *Newsday* reporter, James Madore, spent a few weeks looking for a new angle on it, but then, he says, he switched assignments and, he admits, the story seemed to have "fallen through the cracks."

Bloomberg has surely benefited from having the money to silence his adversaries—by settling a lawsuit and demanding confidentiality agreements, he's able to exercise control of his own biography.

And there are those who would argue that his money and social standing give him a further sort of media inoculation—he benefits from knowing the people who own the companies that publish or broadcast the news. But it may be, too, that at least up until now, he hasn't been taken seriously enough to be a genuine media target. After all, why undermine a political career that isn't going anywhere? The media may have a hear when it comes to a hopeless dreamer (even a rich one).

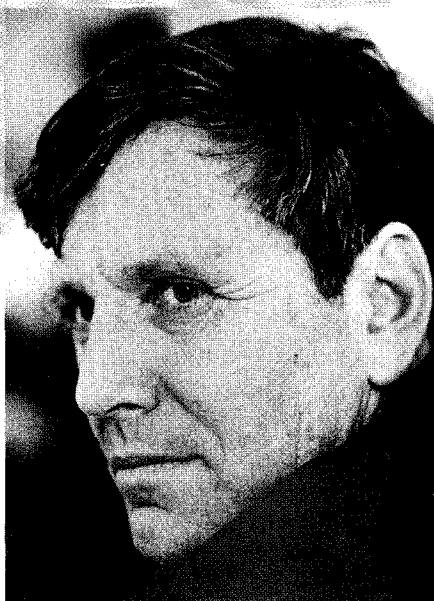
And yet that seems to assume that if Bloomberg fails in the upcoming election, this will be the end of him as a candidate. That view doesn't see this race as the first step in how a rich man builds a political career. Losing in 2001, losing by a large enough margin never to have really drawn the fire of the press, but spending enough to lose by a small enough margin to claim a respectable showing, is a way to launder your dirty linen (if it isn't a story now, the media isn't likely to make old news a story later) and take the next step in the political career you're determined to buy for yourself. ■

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Happening

Famous Amos

As the most famous living Israeli author, Amos Oz has always managed to put his country's tortured politics in his fiction without reducing it to allegory, and his latest book, *The Same Sea*—half-poem, half-novel—is as ethereal and apolitical as an Israeli book can be. Yet as a commentator, Oz, who spent decades on a kibbutz and fought in two wars, has never minced words, especially in the essay collection *In the Land of Israel*, which revealed the fanaticism he found lurking in every corner of a nation at war with Lebanon. This week, New York gets both sides of Oz: As near-war rages back home, the political Amos delivers the 92nd Street Y's grandiosely titled lecture "The State of World Jewry 2001" on October 30—no doubt with a few choice words on that conflict as well as our own. And on November 5, it's the novelist who comes to the Y, for his first New York reading of *The Same Sea*. (See "Lectures and Panels" for details.)



Radio Highlights

Hang on a Can

Recorded on October 28, the annual BAM new-music festival is broadcast over two episodes of John Schaefer's "New Sounds." • 11/1 and 11/2, 11 P.M. to midnight. WNYC, 93.9 FM.

Mayoral Debate

The penultimate face-off between Green and Bloomberg is broadcast live. • 11/1 at 7 P.M. WNYC, 820 AM.

Studio 360: "Storytelling"

In a special show taped at the Museum of Television & Radio, host Kurt Andersen explores the art of telling tales with those who do it best, including members of the storytelling group The Moth. • 11/3 at 10 A.M. WNYC, 20 AM and 93.9 FM.

Edward Said

The renowned scholar and author of *Power, Politics, and Culture* talks to host Lewis Burke Frumkes about his life and work. • 11/4 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

The Long Arm of Photography

Phototheby's Denise Bethel, Neuberger & Berman art director Michael Danoff, consultant Alberta Arthurs, and author and moderator Judith Mara Gutman discuss the impact of photography on the arts and on culture at large. • 10/30 at 6 P.M. The New School, 66 W. 12th St. (212-229-5488); \$5.

Lawrence Weschler and Ben Katchor

In conjunction with Katchor's exhibit, *Picture-Stories*, the writer and the cartoonist talk about the long history of graphic stories that preceded comics. • 10/30 at 3:30 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3337); \$11.

Amos Oz

Oz, the most famous novelist—and a serious activist to boot—delivers the annual "State of World Jewry Address" and returns to the Y to read from his new novel, *The Same Sea*, with American writer Lydia Davis. • Lecture on 10/30 at 8 P.M., reading on 11/5 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); lecture \$8, reading \$16.

Jonathan Goldstein, Bruce McCall, and Miriam Toews dissect the comic diaspora, with *Times Magazine* editor Paul Tough moderating. • 11/1 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

"Writing With Hitchcock"

Steven DeRosa, author of *Writing With Hitchcock: The Collaboration of Alfred Hitchcock and John Michael Hayes*, talks about the working relationship between the director and screenwriter before introducing a screening of *Rear Window*. • 11/3 at 5:30 P.M. The American Museum of the Moving Image, 35th Ave. at 36th St., Astoria, Queens (718-784-0077); free with \$8 museum admission.

Al Hirschfeld and Pete Hamill on New York

Two of the city's most enduring and defining characters talk about the New York that they've made a life depicting. • 11/4 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

Massin & Milton Glaser

Massin, the self-taught Parisian author and graphic designer, talks to the famed Glaser, with dean Robert Rindler moderating. • 11/5 at 6:30 P.M. The Great Hall, Cooper Union, 30 Cooper Square (212-353-4195); free.

The Reckless Mind: Intellectuals in Politics

Professor Mark Lilla discusses his collection of essays on the role of Heidegger, Benjamin, Foucault, and other twentieth-century writers and philosophers in supporting tyrannical regimes. • 11/5 at 7 P.M. Labyrinth Books, 536 W. 112th St. (212-757-8070); free.

Michael Kupperman and Lauren Weinstein

Two graphic artists display cartoon slides. • 11/5 at 8 P.M. Dixon Place, 309 E. 26th St. (212-532-1546); \$12.

The Written Word

Writing Across Race

Stanley Crouch, Ernesto Quiñonez, Francine Prose, Whitney Tyrell, and Margot Livesy come together for a discussion of race and writing. • 10/30 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

"Sleepy Hollow"

Concurrent with trick-or-treating time, a candlelit tavern room in the historic house is the setting for two readings of Irving's spooky classic, served up with cider, wine, and cookies. • 10/31 at 5:30 and 7 P.M. Mount Vernon Hotel Museum, 421 E. 61st St. (212-838-6878); \$10.

Vernon E. Jordan Jr.

The Clinton friend signs copies of his autobiography, *Vernon Can Read! A Memoir*. • 11/1 at 12:30 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

Paula Fox Tribute

Jonathan Lethem hosts an evening honoring the rediscovered novelist and author of the new memoir *Borrowed Finery*, attended by the author and others like Jonathan Franzen and F. Murray Abraham. • 11/1 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Thomas Beller and Kip Kotzen

The writers talk about the J. D. Salinger tribute they co-edited, titled *With Love and Squalor*. • 11/1 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Richard Pipes

The conservative scholar discusses his new book,

Religious Images in Art

The museum kicks off a new lecture series, "Religious Images in Nineteenth-Century Art," with a talk by Georgetown professor Diane Apostolos-Capadona, the author of *The Visual Culture of Christianity, Judaism and Islam*. • 11/1 at 6:15 P.M. Dahesh Museum of Art, 601 Fifth Ave., at 48th St. (212-759-0606, ext. 35); \$7.

"The Book: A History of the Bible"

Medieval-book expert Christopher de Hamel discusses one of our oldest books. • 11/1 at 6:30 P.M. The Morgan Library, 29 E. 36th St. (212-658-0008); \$10.

"Funny People: Canadian Wit and Humor"

Remember that Dan Aykroyd, Jim Carrey, Tom Green, and Martin Short all hail from northern climes. Fellow Canadian funny people David Rakoff,

Game Week

	Mon: 10/29	Tues: 10/30	Weds: 10/31	Thur: 11/1	Fri: 11/2	HOME Sat: 11/3	AWAY Sun: 11/4
YANKEES		ARZ FOX 8:00 P.M.	ARZ FOX 8:00 P.M.	ARZ FOX (IF NEC.) 8:00 P.M.		ARZ FOX (IF NEC.) 7:30 P.M.	ARZ FOX (IF NEC.) 7:30 P.M.
KNICKS		WAS MSG/TBS 7:30 P.M.			CHA MSG 7:30 P.M.	CHI METRO 8:30 P.M.	
GIANTS							DAL FOX 1:00 P.M.
JETS							NOR ESPN/UPN 8:30 P.M.
RANGERS	DAL MSG 7:00 P.M.		FLA MSG 7:00 P.M.		CAR MSG 7:00 P.M.	FLA MSG 7:30 P.M.	

Communism: A History. • 11/1 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Isabel Allende

The renowned Chilean novelist talks to radio host Michael Silverblatt about her latest novel, *Portrait in Sepia*. • 11/2 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Peter Straub

The horror author reads from and signs copies of *The Black House*, his latest collaboration with Stephen King. • 11/3 at 6 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Nancy Milford

As part of the "Biographers and Brunch" series, the author of *Savage Beauty: The Life of Edna St. Vincent Millay* gives a talk over a light brunch. • 11/4 at 11 A.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$30.

Dana Spiotta and Andrew Sean Greer

Spiotta reads from her debut novel, *Lightning Field*, Greer from his first novel, *The Path of Minor Planets*. • 11/4 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Elissa Wald

The author of *Holding Fire: A Love Story* reads from, discusses, and signs copies of her work. • 11/5 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Special Events

Tours

"Gotham City Ghost Tour"

A seasonal trip through the Village stops at the burial ground at Washington Square, the hanging elm, and other spooky sites. Wednesday's tour ends at Sixth Avenue with a viewing of the Halloween parade. • 10/29 through 10/31 at 6 P.M. Call 212-465-3331 for reservations and meeting place; \$12.

Fall Foliage in Central Park

See the autumn effect on Central Park while learning of its history and many nooks and crannies. • 11/3 at 1

P.M. Meet at the northwest corner of Central Park West and 66th St. (718-499-3001); \$12.

Radical Chelsea

Radical Walking Tours leader Bruce Kayton shows you Chelsea's lesser-known role in extreme politics, including sites associated with Emma Goldman, the Community Party, Malcolm X, and the shooting of Carlo Tresca. • 11/3 at 1 P.M. Meet at the Chelsea Hotel, 23rd St. bet. Seventh and Eighth Aves. (718-492-0069); \$10.

Benefits

Central Park Conservancy Halloween Ball

All types of glitterati, from Alec Baldwin to Richard LeFrak, plan to attend a mystic-themed holiday ball complete with a magic show, séances, and fog machines. • 10/30 at 7 P.M. Sorcerer's Tent at the Central Park Mall, around 72nd St. (212-310-6609); \$500 to \$1,000.

"Andy Warhol's Factory" Halloween Benefit

Former Warholites help transform a humble community center into a reasonable facsimile of the late artist's headquarters for a costume ball surrounded by works from Warhol and his protégés. • 10/31 at 8 P.M. The Lesbian, Gay, Bisexual & Transgender Community Center, 208 W. 13th St. (212-620-7310); \$50 advance, \$75 at the door, VIP tickets \$150.

New York Design Center Auction

With all proceeds going to the September 11th Fund, the design center's showrooms and New York institutions from Calvin Klein to ABC Carpet & Home have contributed pieces to a high-quality benefit auction. • 11/1, 6:30 to 9:30 P.M. New York Design Center, 200 Lexington Ave., at 32nd St. (212-679-9500); \$20.

NAACP Equal Justice Award Dinner

The organization's Legal Defense Fund honors Bill Clinton with the Thurgood Marshall Lifetime Achievement Award and announces two law-school scholarships for students affected by September 11. *Law and Order*'s Jesse Martin and Nicole Parker of *Show-*

time's *Soul Food* emcee. • 11/1 at 7:30 P.M. New York Hilton 1335 Sixth Ave, at 53rd St. (212-664-0300); \$500 to \$1,000

New York Festival of Song Benefit

The fourteen-year-old festival celebrates a season debut with an all-Gershwin concert with proceeds benefiting an education outreach program. • 11/1 at 7:30 P.M. Steinway Hall, 109 W. 57th St. (646-230-8382); \$225.

Big Apple Circus Opening Night Gala

The nonprofit show opens another season with a fifties-themed dinner and performance benefiting the circus and its programs for disadvantaged children. • 11/2 at 6 P.M. Damrosch Park, Columbus Ave. at 62nd St. (212-268-2500); \$200 and up, \$150 children.

Events

Home Design Show

Interior-design fanatics will find every fix here from almost 200 exhibitors, with seminars and demonstrations helping those who feel overwhelmed. • 11/1 to 11/3: 11/1 to 11/2, 10 A.M. to 8 P.M.; 11/3, to 7 P.M. The Jacob Javits Center, Eleventh Ave. at W. 33rd St. (800-965-4827); \$20.

Ukrainian Craft Sale

Titled "Crafting Identity: 12 Artists Interpret Their Cultural Roots," this sale brings together work in diverse mediums incorporating a variety of traditional techniques. • 11/3, 11 A.M. to 6 P.M. and 11/4, to 4 P.M. Ukrainian Institute of America, 2 E. 79th St. (212-288-8660); \$5.

Sports

The New York City Marathon

Try to get anywhere in the city today, and you will recognize the most prestigious footrace in the world. More than 30,000 runners and 2 million spectators are expected to gather along the 26.2-mile route through all five boroughs. Spectators are not allowed on any bridges or at the start line in Staten Island, but anyone can come to the Central Park fun runs, the pasta dinner, and the fireworks send-off on Marathon Eve. An awards ceremony and dancing at the Hammerstein Ballroom follow the big event. • 11/3: International Friendship Run at 8 A.M., Tavern on the Green; Half-Mile Kid Run at 1 P.M., Central Park; pasta dinner (\$17) from 4:30 to 7 P.M., Tavern on the Green; 11/4: marathon at 10:50 A.M., from Staten Island to Tavern on the Green; wheelchair division at 10:20 A.M. (212-860-4455 or www.nyrrc.org); runners must pick up race numbers at Expo in Javits Center 10/31 to 11/2.

Run for America—A Virtual Run/Walk

Running organizations worldwide set up this virtual competition to raise money for the victims of September 11. Participants can register for one-mile, 5K, 10K, 10K walk, and 10K walk, wear a race number to show support, and then post finishing times on thoughts on a Website. • 11/4 all day, anywhere (www.runforamerica.com); \$15.

118th Annual National Horse Show

Featuring hunter/jumper competition among the world's best, the country's oldest indoor horse show benefits the NYC Parks Auxiliary Mounted Unit. American champions in a classes will be determined. Highlights include Grand Prix on Friday and Sunday and the Maclay Championships for riders under 18. Girl Scouts (11/3 at 1 P.M.) and kids 12 and under get reduced tickets. • 11/2 at 2:30 P.M. at 7:30 P.M., 11/3 at 8 A.M., 1 P.M., and 7:30 P.M., 11/4 at 8:30 A.M., 12 P.M., and 4:30 P.M.; Madison Square Garden (212-307-7171 or www.ticketmaster.com); \$15 to \$75.

Season Opener: Knicks vs. Wizards

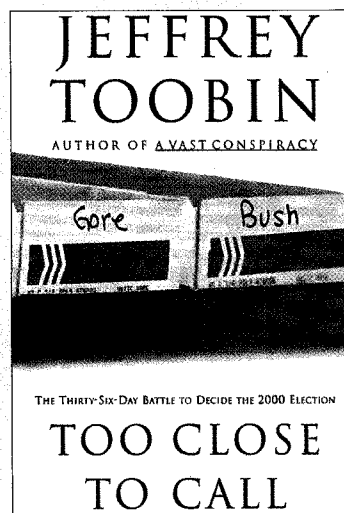
Yes, white men can't jump, but what about 38-year-old twice-retired superstars? For \$15,000 or so, you could sit courtside with Spike Lee to watch His Airness debut for real on Tuesday. Most of us, though, will turn to our TVs to answer the burning question: Is MJ's sweat really the color of orange Gatorade? Does flashing your Hanes on a add a little somethin' somethin' to your jump show Will Spike spontaneously combust from the anticipation? We can hardly wait. • 10/30 at 7:30 P.M. on MSG and TBS (212-307-7171).

In Print

Loser Take All

"There's no such thing anymore as a political issue that doesn't somehow wind up in court," says Jeffrey Toobin, the Harvard Law graduate and Oliver North prosecutor who, on ABC and in print, has covered the Simpson, McVeigh, Elián González, and Clinton-impeachment cases. "And this election turned out to be the most extreme example of that idea." Toobin's new book, *Too Close to Call*, treats those crucial 36 days not as a ballot dispute but as a continuation of the campaign—a campaign that made what Toobin calls "the passion gap" abundantly clear. "Bipartisanship is usually when the Democrats cave in," Toobin says. "Republicans are tougher than Democrats and are willing to do what it takes to win—and that included five Republicans on the Supreme Court." Just as important was the embarrassing gulf between Gore and his predecessor. "The legal artillery that was aimed against Clinton was simply shifted against Gore," he says. "And Clinton was more of a fighter. Gore was obsessed with not offending the New York Times editorial page." Numerous details make it clear just how inadequate the recounts were, but in light of what's happened since, does any of this matter? "September 11 does not change the fact that November 7 was also an important event in our history," Toobin says, "and it too deserves a lot of scrutiny. We're going to have elections from now to eternity, and they should be run a hell of a lot better than this one was."

B.K.



Opening

Buy American

We New Yorkers are so used to life in miniature—teeny apartments with teeny bathrooms and teeny kitchens—that when something big comes along, we are almost giddy with anticipation. Indeed, New York youngsters (and surely many of their moms and dads) can't wait to sail through the doors of what are being touted as the world's biggest candy store and the world's biggest toy store, opening within days of each other. Right on the heels of the much-publicized Dylan's Candy Bar—the East Side sweets mecca with a Polo pedegree and a private-party room—comes Toys "R" Us Times Square, which opens on November 17 at 10:30 A.M., following a big procession down Broadway. The 110,000-square-foot space just might be the apotheosis of the retail playland, with a 60-foot indoor Ferris wheel, a two-story Barbie Doll House, a huge dinosaur (pictured, under construction), and a Lego version of the New York skyline. Of course, the store will serve a traditional purpose as well: being right out front with the hottest, hippest must-have toys and games. You might want to make it the first stop in your quest for Nintendo's new GameCube. (See "Children's Events.")

TARA MANDY

Children's Events

Babies in Toyland

It doesn't take a genius to figure out that kids like toys and candy. But clearly, a lot of thinking went into the openings of Toys "R" Us's new Times Square store and Dylan's Candy Bar. The two megastores offer a lot more than goodies on shelves, and families can spend the better part of a day at either location, tasting and playing. • Toys "R" Us Times Square, 1514 Broadway, nr. 44th St. 800-TOYSRUS; opens November 17. Dylan's Candy Bar, 1011 Third Ave., at 60th St. (646-735-0078).

William Shakespeare's Haunted Ship

This annual event mixes the bard's classic plays with an interactive performance for families. Staged on *The Pelican*, a tall ship docked at the South Street Seaport, players conjure up the ghosts of the plays whose only desire is to break out of their scripted destinies. Meet Macbeth and the witches, Hamlet, Caliban, Romeo, Juliet, and others. • 10/31 at 6 P.M., 8 P.M., and 10 P.M., South Street Seaport (866-468-7619 or www.ticketweb.com); 20 adults, \$15 kids.

All the World's a TV Show

The Museum of Television and Radio and the United Nations together present the Tenth International Children's Television Festival, a four-weekend festival that includes TV programs from 21 countries that were selected for their artistic achievement as well as their ability to entertain and educate. The intended audience is between 5 and 10, and all programs are either in English or dubbed in English. • Four consecutive weekends, beginning 11/3, at The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); festival screenings are free with museum admission.

Halloween Celebration

It's popular and it's back: Halloween at the hallowed



halls of the American Museum of Natural History. From floor to floor, kids can trick or treat (emphasis on the treat, please), hear performances by David Grover and the Big Bear Band, and schmooze with Clifford the Big Red Dog, Miss Frizzle, and Miss Spider. Arts-and-crafts sessions include a lesson on Halloween origami. • 10/31 from 4 to 7 P.M., American Museum of Natural History, Central Park West at 79th St. (212-769-5200 www.amnh.org); \$6, \$12.95 for admission plus the monster meal package.

Mis-manners, Mis-demeanors

If sitting under the table in a restaurant is de rigueur with your kids, then it may be time for an etiquette class. The Young Plaza Ambassadors program offers classes to make any devil into a perfect angel. Suggested age group 6–13. • Next classes 11/3, 12/8 from 3 to 5 P.M.; the Plaza, White and Gold Room, third floor, 59th St. and Fifth Ave. (212-546-5377); \$35.

I Love a Parade

In celebration of 75 years of the Macy's Thanksgiving Day Parade, the New-York Historical Society presents an exhibition featuring a behind-the-scenes look at the design, technology, and marketing strategies of the parade throughout its history. "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade" is geared toward children and adults alike, and uses photographs, drawings, archival parade video, and scale models to tell its subject's history. • 11/6–2/17, 2 W. 77th St. (212-873-3400); free.

Rhythm Is Gonna Get You

New York's Little Orchestra Society continues its fall series of "Lolli-Pops" concerts with *Things That Go Bang*, a 50-minute concert for kids 3–5 that introduces children to the percussion family of instruments and teaches them about music and rhythm. • 11/3 at 10:30 A.M. and noon, and 11/4 at 1 P.M. and 2:30 P.M.; Florence Gould Hall, 55 E. 59th St. (212-971-9500); fall series tickets cost \$40.

Monster Mash and Harvest Celebration

The Brooklyn Children's Museum is jam-packed with Halloween goodies: Discover the meaning of magical words and how they were used to cast a spell, play batty bingo, learn superstitions about snakes and lizards, dance to Jerry Joy Music, and try your face at a pie-eating contest. • 10/31 from 6:30 to 8 P.M., Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or www.brooklynkids.org); \$5.

Big Top Doo-Wop

The Big Apple Circus pays tribute to the glorious American fifties. Grandma (Barry Lubin), our favorite senior-citizen clown, is back after a three-year hiatus, joined by bicycling antics, flying trapeze, horse acrobatics, rambunctious dogs, jugglers, and rock-and-rollers from around the globe. • Through 1/6/02, Damrosch Park at Lincoln Center (212-721-6500); \$12–\$65.

I Am Curious George

Curious George is on the loose again. The Children's Museum of Manhattan has devoted the majority of the fourth floor to the artwork of H. A. and Margret Rey. Included in the exhibit are original paintings for the books, Margret's sock and needlepoint creations depicting the monkey's mug, and several designers' interpretations of the famed yellow hat. Parent-child questions are posted throughout the exhibit so kids can delve a little deeper into the artwork. • Through 3/3/02; 212 W. 83rd St., bet. Amsterdam and Broadway (212-721-1234); \$6.

Pride Over Prejudice

Go face-to-face with discrimination at the latest exhibit at the Brooklyn Children's Museum. This thought-provoking multimedia production shows how to identify and combat discrimination in positive ways and provides tools for appreciating diversity. Twelve components present kids with various situations, e.g., the Peace Dinner shows the problem with name-calling; Name That Stereotype is a game that dispels such sweeping generalities. • Through 1/6/02; 145 Brooklyn Ave. (718-735-4400); \$4.

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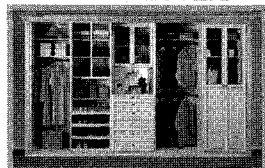
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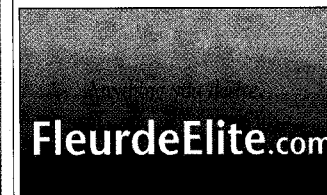
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Queens Man Seeks Queens Woman—Sincere, attractive, successful, single white male, 53, wants to share his enthusiasm for life and richness of heart with a caring single female, 30s-early 40s. Photo, please. 1106 ☒ ☎

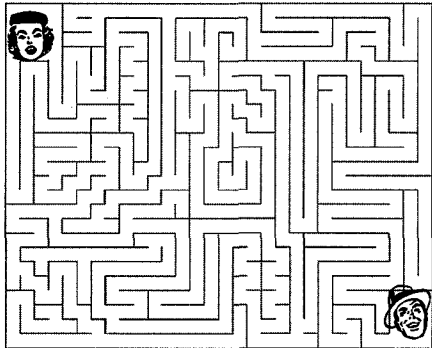
Dancer's Legs And Drop-Dead Smile—Sensual, slender, toned yet curvy Jewish woman, 40s. Blue eyes, auburn hair - all in all a great-looking package. Former ballet dancer/artist turned lawyer. Genuine, sociable, stylish, artsy, resourceful, comfortable in any setting, really knows how to enjoy life. Gravitates to athletic adventure vacations: hiking Swiss Alps, biking Hawaii, skiing out West. Enjoys tennis, Latin dancing, contemporary art, good conversation, auction houses, Barcelona, Paris. Seeks intellectually curious, successful, financially sound man (55-55) with integrity, diverse interests. Am2000@nyc.rr.com 1138 ☒ ☎

Beautiful, Sophisticated—Single Chinese woman, early 40s, 5'6", 115 lbs, seeking handsome, well-educated gentleman for long-term relationship, to be mostly platonic, partly intimate. Photo and phone number appreciated. 9033 ☒ ☎

Passport To Happiness—I am an attractive Jewish female, sexy world traveler, NYC ad exec, 40 and fabulous! I enjoy cycling, skiing, hiking, food, wine, photography and so much more. I love the experience of culture uptown, downtown and around the world. My desire is to meet 40-something, fit and funny, successful, handsome Jewish man. Looking to share our next great adventure together... US passport required! Recent photo/note. 9028 ☒ ☎

Attractive, Slim Chinese—Seeks 35-45, extremely successful, honest, handsome, romantic, marriage-minded gentleman, 5'10" plus. Photo a must. 1112 ☒

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Peace, Love, Hope—The three keys to life. Pretty, petite, happy, Jewish professional lady seeks refined, witty, Jewish professional man, 40-47, for love laughter and lifetime commitment. 1150 ☒ ☎

KGB Special Agent?—Beautiful, brilliant, exciting, sophisticated, successful, sensual, University of Moscow-educated ambassador's daughter, 29, now 10021, blond, runs own hedge fund, seeks marriage-minded American nobleman. you_me10021@yahoo.com 1130 ☒ ☎

NJ "Lady", 60—Jewish, attractive, refined, warm; cultural/worldly interests. Seeks counterpart; joie de vivre. 1117 ☒ ☎

Seeking Friend—Upper West Side Jewish male, 47, tall, attractive, seeks slim, down-to-earth female to enjoy simple pleasures. Dinner, movies, music, etc. 1125 ☒

Every Life Affects Another's—Unmarried Jewish female, 50, 5'2", petite, buxom, blue-eyed blond, smart, caring attorney, in search of unmarried Jewish man, warm, caring, honest, smart. 9021 ☒ ☎

Very Successful, Middle-Aged Attorney—Who is handicapped and walks with crutches, who is handsome and very caring, seeks attractive, full-figured, nonassertive, intelligent woman for close relationship. Photo/phone, please. 1141 ☒

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PERSONALS

Gay, Attractive Jewish Femme, 55—Intelligent, stable, successful career, funny, communicative, warm, caring and giving, nonsmoker, family-oriented, seeks similar to grow old together. 1129 ☒☒

A Rare Gem—Asian beauty in her 30s, 5'4", successful in banking/academics/classical music, seeks sophisticated, kind professional of similar interests, in his prime, for family. 1135 ☒☒

Almost Perfect—Very attractive white male, 39, with herpes (infrequent), who is romantic, affectionate, adventurous, intelligent, loyal, congenial, seeks very attractive, slender, accomplished female for friendship, possible long-term relationship. Photo a must. 1108 ☒☒

Petite, Beautiful—32, big heart. Seeks caring, handsome male. 1148 ☒☒

Dynamic, Very Handsome, Successful—And ambitious businessman. I'm 42, very fit, 6'1", caring, love music and dancing. Seeking a bright, tall, slim, elegant and beautiful woman, up to 40, who enjoys the city life. Photo/note. 9019 ☒☒

Irish-Born, 54—Tall, slim, nice-looking artist, gallery owner, brown hair, hazel eyes, animal lover, looking for lady, 37-49, for long-term relationship. 9023 ☒☒

Distinguished, Blue-Eyed—Greek gentleman, late 40s, millionaire, poet and philosopher, seeks nice, humble lady. Photo/phone. 1136 ☒

Handsome Judge—Jewish, slim, athletic, intellectual and artistic, seeks slim, pretty, sensitive female, 40s, with similar interests. 9008 ☒☒

Tall Jewish Art Director—Handsome and fit, 50, seeks tall, sensitive, attractive lady soul mate, 40ish, for lasting relationship. Photo, please. 1123 ☒☒

Stunning, Sultry And Sexy Blond—In search of highly accomplished, erudite woman (45-58) who desires a tall, leggy man in a blue bikini. Please send note/photo. bikiniblue24@msn.com 8998☒☒

Single Jewish Male—Handsome, ambitious professional with quick wit, fit body and healthy spirit. Big on sailing, good films, travel and good conversation. Seeks Jewish woman, 32-37, who is communicative, incredibly smart, accomplished, secure, playful and passionate about life. She has a capacity to love, wants to have a family and is ready for a lifelong romance and commitment. Note/photo. 1132 ☒

Italian Male Seeks Hispanic Woman—30s-early 40s, who is educated, refined, fit, caring, sincere, sensuous, feminine and open-minded, for a serious relationship. I am a young 49-year-old, successful male, average build, attractive, sensitive; enjoy travel, fine dining, performing arts, antiques, weekend getaways, candlelit evenings at home and much more. Nonsmoker. Photo, please. 1131☒

Witty, Down-To-Earth—35, 5'10", good-looking Jewish man, successful financial professional, in good shape, good sense of humor with subtle dark side, seeks 24-33, pretty, slim, affectionate Jewish woman with sense of humor. You are adventurous, intelligent, like the outdoors (including tennis, beach, biking) and travel, a variety of music and film, but also like to hang out and do nothing. Photo and note a must. 1142 ☒☒

Honest, Very Romantic, Caring—Handsome (you judge) professional at 55, 6', seeking strikingly beautiful, petite partner, early-mid 40s, with an endless capacity for love (like me). You'll see and feel it every moment. Love spectator sports, theater, movies, travel, dancing, great food and, most importantly, being close always and in all ways. Great with kids/teens. Photo, please... Why you? 1111 ☒☒

Handsome, Very Successful—Entrepreneur, communicative, humorous, athletic, nice guy. Seeking smart, fit, upbeat, pretty woman, 35-49 years young, up to 5'6", for fun, adventure, romance, to be best friend/lover. Note/recent photo/phone. groupx18@aol.com 1146 ☒☒

Attractive Widow—Italian-born, warm, fit, loves life and people, seeks classy, kind, fit gentleman, 60 plus, for companionship and good times. Photo. 1127 ☒☒

Pretty Blond—Resides in Monmouth County, NJ, mid 50s, professional, no children, seeks emotionally secure, down-to-earth, honest, sincere, affectionate gent. I am full-figured (not fat), smart, nonsmoker, who loves animals and enjoys movies, dining out, walks and simple pleasures. Looking for gent with integrity and sense of humor, 55-69. I am searching for a lasting, loyal relationship. Note with recent photo. 1143 ☒☒

Gay White Male—37, tall, handsome, with athletic build and financially secure, seeks older gay white male who is financially secure, for relationship and/or good times. 1133 ☒

Tall, Handsome Jewish Dentist—45, ready to settle down and start family with pretty, slim, NY/NJ Jewish female, 30-40. Note, phone and photo a must. 1137 ☒

Nice Guy, Strong Values—Handsome, fit professional, 49, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 9030 ☒☒

Successful, Fun-Loving LI Dad—Looking for slim partner around 5'4". Very good-looking, young 54-year-old professional with many cultural, athletic and domestic passions, in search of genuine, loving woman - fit in mind, body and soul, able to laugh easily and enjoy discovering a meaningful life with another. 9009☒☒

All I Want For Christmas Is—My own true love. I'm 50, Irish, blond, blue eyes, very pretty - love life, music, restaurants, parks, NYC, new adventures. My true love should be charming, worldly and believe in Santa Claus. Photo/phone. 8992☒☒

Better The Second Time Around—Male, 40s, professional, successful, looking for a nice, normal, pretty and smart female. Photo and note. 1118 ☒

Gay Male, Great Catch—45 years young, 5'7", MBA'd executive. A real cutie. Fit, fabulous, feisty, fun, financially secure. Looking for similarly situated life partner. Note/photo. 1116☒☒

I Don't Look Like Paul Newman—But I'm not short, fat and ugly. I don't have Bill Gates' wealth, but I'm not living on Social Security. Despite my modesty, I'm a pretty good lawyer and I like my work. If you are a slender Jewish woman living in Westchester or Manhattan, who was born when FDR was president, I'm eagerly waiting to hear from you. 1134 ☒☒

Interested And Interesting—Young 60s, very attractive Jewish widow, slim, shapely and fit. I enjoy walking, tennis, travel, conversation, Central Park and my family. I am vivacious, cultured and secure. I desire to meet a healthy, active, personable man, 60-70s, who, like me, enjoys a wonderful lifestyle and would like to build a significant friendship and relationship once again. Recent photo/note. 9029☒☒

Taking Chances—Pretty, 53, blond, fit, warm, stable health-care professional seeks thoughtful, affectionate professional man to share in creating something very special. 1128 ☒☒

Tall, Dark, Handsome—Successful Italian doctor, sincere, honest, seeks pretty, educated, warm woman, 25-35, for serious relationship. Note/photo. 8996☒☒

Kind, Warm, Funny Female—Seeks male counterpart, 40 plus. 1126 ☒☒

Classy, Cosmopolitan Concert Pianist—Asian, 31, beautiful, successful, spontaneous, with engaging personality and warm heart, seeks successful, handsome, charming professional gentleman, 30-40, for potential lifetime partner. Must have a love of culture, food and travel. Christian and European background a plus. 1151☒

Learned My Lesson—Life is too short! Very successful, handsome health nut, world traveler, mid 50s, seeks female, 35-45, beautiful inside/out. Photo. 1115☒☒

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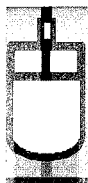
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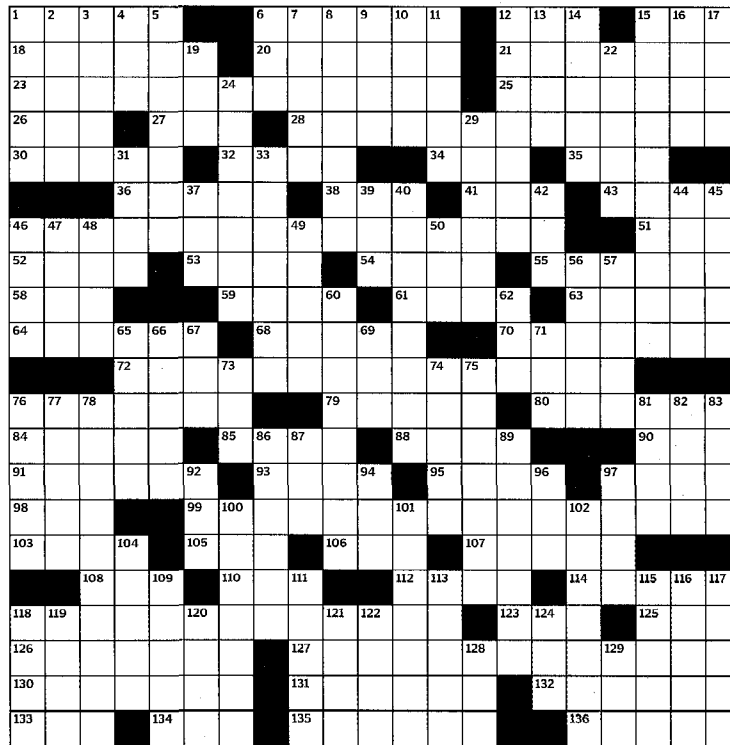
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ACROSS

- 1 Bumpy beast
- 6 Saudi's land
- 12 One's born days
- 15 Shakespearean fuss
- 18 Noah's landfall
- 20 Couturiers' identifications
- 21 Of an eye membrane
- 23 Elton + Les + Shirley = ?
- 25 Railroad bridge
- 26 Actress Thurman
- 27 Sermon subject
- 28 Jane + Douglas = ?
- 30 Nita of the silents
- 32 Double this for a Hawaiian fish
- 34 One of the Stooges
- 35 Yule quaff
- 36 Bruckner or Chekhov
- 38 Harry Connick Jr. album
- 41 Biol., e.g.
- 43 Kind of bag or board
- 46 Lloyd + Dinah = ?
- 51 Puppy's bite
- 52 Algerian port
- 53 Sign over
- 54 Emmy-winner Falco
- 55 Elf
- 58 Took the hook
- 59 He played Edward Scissorhands
- 61 Locale of 96-Down and 3-Down
- 63 Usher's beat
- 64 Map details
- 68 County north of the Golden Gate
- 70 Earnings
- 72 Etta + Huey + Delia = ?
- 76 Gets the sneakers tied
- 79 Golfer Calvin —
- 80 English compositions
- 84 Play charades
- 85 Spillane's "— Jury"
- 88 Raise the forelegs
- 90 Use a gavel
- 91 It goes before Tibbs or Roberts
- 93 Uncommon
- 95 Give backing to
- 97 Rights gp.
- 98 Cable channel
- 99 Michael + James = ?

'Servicemen Equations'

'Cue' Crossword by Maura B. Jacobson



- 103 C.S.A. soldiers
- 105 Onassis, informally
- 106 Cowpoke's assent
- 107 Yank soldier of WW II
- 108 Fleur-de—
- 110 Curvy letter
- 112 Brewery kiln
- 114 Nobel Prize category
- 118 Connie + Marty = ?
- 123 Drink that sounds helpful
- 125 Chablis, par exemple
- 126 Least brief
- 127 Dave + Walter = ?
- 130 Fragrant burning substance
- 131 Small land masses
- 132 Less of a mess
- 133 Madre's sister

- 134 Cobb and Hardin
- 135 — hand (close by)
- 136 Donkey, British style

DOWN

- 1 Louisiana cuisine
- 2 Perfume give-off
- 3 See 96-Down
- 4 Directional suffix
- 5 Expiring, as a subscription
- 6 Nothing's alternative
- 7 Hindu prince
- 8 Nullify
- 9 Half of N.B.
- 10 Tree of the holly family
- 11 State of India
- 12 '20s-'30s design genre

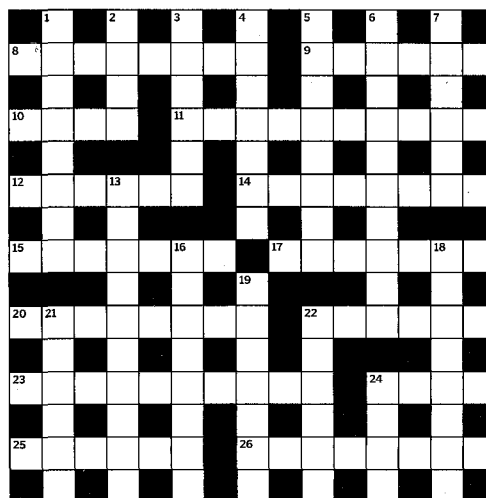
- 13 "Pretty Woman" co-star
- 14 Never-ending: poetic
- 15 Hostile feeling
- 16 Surrealism great
- 17 Cassini of fashion
- 19 With chi, an exercise regimen
- 22 "— an arrow into the air . . ."
- 24 Like a neglected lawn
- 29 Pater — (the Lord's Prayer)
- 31 Mend holes
- 33 Floral crowns
- 37 Slang for a sleuth
- 39 Hurry
- 40 Imperil
- 42 Those elected

- 44 Championship
- 45 Fencing swords
- 46 Mongolian desert
- 47 — go brag
- 48 Breakfast flakes
- 49 Flower part
- 50 Rock-band job
- 56 Measures by walking, with "off"
- 57 Public rampages
- 60 In a correct way
- 62 Lungful
- 65 VCR button
- 66 Sample the flavor of
- 67 Rival of T.C.U.
- 69 Ending for hero or medic
- 71 Born as
- 73 Final
- 74 Sauna feature
- 75 Pekoe packets
- 76 Monkeylike Madagascar mammal
- 77 Pernod flavoring
- 78 Classic 1943 film
- 81 Foot curvature
- 82 Korean border river
- 83 Riding-boot appendage
- 86 Obvious fact
- 87 Crone
- 89 Soloist's performance
- 92 Vitamin-bottle info.
- 94 H-deux-O
- 96 Famed tomb, with 3-Down
- 97 Suit to —
- 100 Electra's brother
- 101 Lampoonist
- 102 Inveigles
- 104 Burn the surface
- 109 Bloodhound's clue
- 111 Escorted to the interior
- 113 That Loos woman
- 115 Steer clear of
- 116 Quoted as a reference
- 117 Contest send-in
- 118 Dart about
- 119 Rice-A—
- 120 Suburb of Paris
- 121 Get out of bed
- 122 "To Live and Die —" (1985 film)
- 124 Chem. insecticide
- 128 Part of i.e.
- 129 Alphabet sequence

ACROSS

- 8 Nothing insignificant, say, about brave battle cry. (8)
- 9 NATO microtechnology protects from the bomb. (6)
- 10 Metal cable. (4)
- 11 Studied up-to-date report of jelly, perhaps? (10)
- 12 Outlaw supports the offer. (6)
- 14 Showed the way to frame Greek in a framework. (8)
- 15,20 When fact can become fiction is when speech is right? Wrong. (7,8)
- 17 Ask for queer Queer Street. (7)
- 20 See 15.
- 22 Dracula was a cartoon character. (6)
- 23 Jack and Chuck's birthmark. (10)
- 24,26 Unsavory revenge? (4,8)
- 25 Shaped like a cone: long with tall centre. (6)
- 26 See 24.

The 'Guardian' Crossword Set by Paul



DOWN

- 1 Giant live man with death's head, perhaps? (8)
- 2 Sycophantic beast pulled by the ears? (4)
- 3 Hunter requires variations. (6)
- 4 US politician demanding money once for social security. (3,4)
- 5 Exist carrying fever without alcohol causes pain to a Frenchman. (8)
- 6 Awful quote: run it to restrict circulation. (10)
- 7 Man intended to make a commitment. (6)
- 13 Doctor Fish, race leader on rickety old bicycle. (10)
- 16 Horse in bed walks funny. (8)
- 18 A lack of point is brought up in political group. (8)
- 19 A way to control a bicycle is with a leg either side. (7)
- 21 A balloon requires gas. (3,3)
- 22 Youthful claptrap around year one. (6)
- 24 Young boulder taking ecstasy in ecstasy. (4)

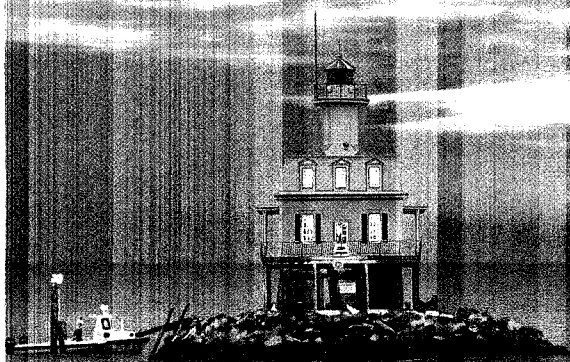
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